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THE "CLOSED DOOR" DISPUTE.

"Anna Christie" Played at Glasgow.

The theatrical dispute which started at Barrow last week is, at the time of writing, unsettled.

Our Glasgow correspondent telegraphed yesterday as follows:—

"**'Anna Christie' dispute. The Theatre Royal, Glasgow, was picketed on Monday night by representatives of the Actors' Association and the Variety Artists' Federation, both groups distributing handbills giving their views on the dispute. The orchestra, stage hands, and male attendants were all on strike, but the play was given in the presence of a large audience after a few introductory remarks by Mr. George T. Minshull.**"

The matter came before a meeting of the Emergency Committee of the Central Council of the Scottish Trade Union Congress on Saturday. The conference was called to discuss the question of the visit of the "Anna Christie" company at the Theatre Royal, Glasgow, and the following resolution was adopted:—

"We feel we are not called upon to decide on the general question of demarkation between the V.A.F. and the A.A., although we are strongly of opinion that the two unions should immediately confer together with the object of arriving at a more definite working agreement.

"We endorse the policy to unionise the theatre, being of the opinion that this is the only method of meeting the conditions and status of those engaged in the theatrical profession.

"In pursuance of that policy, we commend the efforts of the Entertainments Federal Council to insist that all engaged in the profession be members of appropriate unions.

"Having heard all the details relative to the dispute regarding the 'Anna Christie' company, we decide that the claim of the Entertainments Federal Council, that the members of the company should be members of the Actors' Association, is maintained."

The resolution has been sent by the A.A. to the Disputes Committee of the British Trade Union Congress, who are asked to give a ruling on the point or points at issue between the V.A.F. and the A.A.

"We are now waiting for the day and time when the meeting will be held," said Mr. Gilbert Hall, the assistant secretary of the Actors' Association to an "Era" representative.

"Probably it will be held within the next few days," he added.

The V.A.F.'s Version.

In the meantime Mr. Albert Voyce, chairman of the V.A.F., has written to Mr. Fred Bramley, the general secretary of the Trade Union Congress, giving the V.A.F.'s version of the case.

The Actors' Association have also received the following resolution:—

"That this National Council of the Federation of Professional Workers heartily endorses the action of the Actors' Association in its endeavour to regulate entry into the theatrical profession, and in the interests of the profession it recommends that every support be given to the Actors' Association in any steps that may be considered necessary to close the theatrical profession to undesirables, and in furtherance of this policy it supports the Entertainment Federal Council in its effort to establish the closed shop throughout the entertainment industry, and will recommend to its affiliated membership to abstain from all places of amusement which the Entertainments Federal Council notifies where this policy is put into operation."

The following resolution, passed by the National Union of Journalists on Saturday last, has also reached the Actors' Association:—

"That the Central London Branch of the National Union of Journalists conveys good wishes to the Actors' Association in its efforts to close the profession to non-members of the Association."

"Freedom of Choice."

In relation to the resolution passed by the Emergency Committee of the General Council of the Scottish Trades Union, a representative of the V.A.F. informed an "Era" reporter that the V.A.F. do not object to those "engaged in the profession being members of their appropriate unions." "Actors must be given freedom of choice," he said, "and so must variety artists. We are not going to insist as to which organisation they shall join, because we have always recognised and honoured the A.A. card when an actor has been working on the music-hall stage, and shall continue to do so, irrespective of what happens, never attempting at any time to coerce an artist to join the V.A.F. The A.A., however, seem to object to this principle.

"So far as can be seen," he added, "there is every indication that the 'Anna Christie' company is as true as steel so far as their previous decision not to join the A.A. is concerned."

"The A.A. represents, or professes to represent, some of the finest actors and actresses in the country—men and women of considerable talent. But the organisation has been affiliated with the Trades Councils of Glasgow and of Barrow through the Entertainments Federal Council, composed of the N.A.T.E., the M.U., and the A.A. Therefore they could not very well come to any other decision."

Mr. Percy Hutchison's Views.

Arising out of the dispute, Mr. Percy Hutchison has resigned his membership of the Actors' Association after 25 years' adherence. In his letter to Mr. Lugg (which he has forwarded to "The Era") Mr. Hutchison says:—

"Dear Mr. Lugg,—I have been a member of the Actors' Association for some twenty-five years, but it has recently become necessary for me to consider my position with regard to the Association.

"When you became registered as a Trade Union, loyalty to the old Association influenced me in retaining my membership of the new Association, but the recent policy adopted by the Association at Barrow is one which I feel unable to endorse.

"Trades unionism may be a very excellent thing for the stage hands and manual labour; a matter, however, upon which I am not competent to speak one way or the other, but I do not feel that the unionising of the profession, to which I am proud to belong, can be either temporarily or eventually beneficial to the art of acting.

"One may call the stage an industry if you will, but I still prefer to look upon it as a profession, and one which cannot be governed by trade union methods.

"I wish you clearly to understand that I am not entering into any discussion as to the merits of trade unionism or otherwise, except in so far as it pertains to the art of acting, and I earnestly desire to see that art raised to a higher pedestal; but other methods than those referred to will have to be adopted, in my opinion, to attain that end. I must ask you, therefore, to accept my resignation as a member of the Actors' Association, and propose sending a copy of this letter to the Press to explain the reason for my action."

Mr. Hutchison has also sent us the following letter:—

TO THE EDITOR OF "THE ERA."

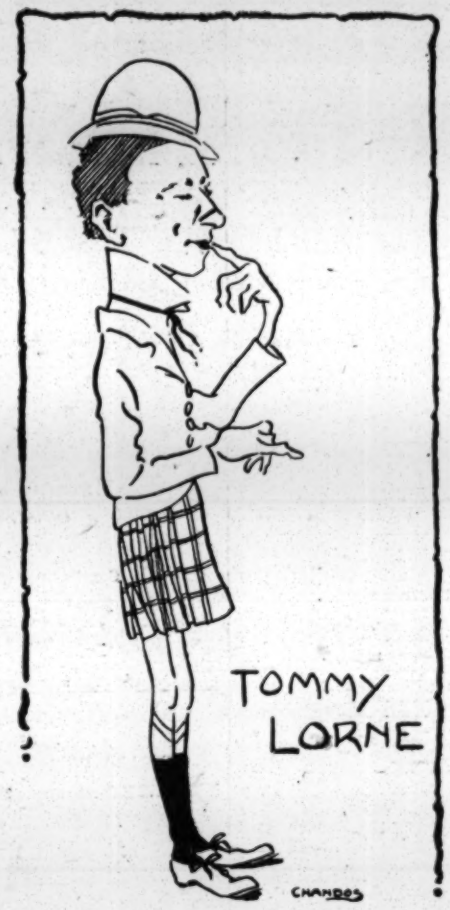
Sir,—For over twenty-five years I have been a loyal member of the Actors' Association, proud of my membership, and conscious of the good work done in so many different directions. Dealing with bogus managers and insanitary dressing-rooms, free legal and medical advice—these and many other points are remembered. Therefore, to me personally, it is sad to realise that all this good work—and more—is now going for nought; and that the Association we were all so proud of is at the present time disliked and distrusted throughout the profession. Naturally, this will be denied and ridiculed by the few who uphold the deplorable—and so far quite unsuccessful—methods to *force* the many to be governed by the few.

In the present unnatural and uncalled-for dispute, it is somewhat strange that no one, so far as I know, has attempted to point out where the real trouble and the real danger lie. Bogus managers, incompetent artists, moneyed and titled amateurs, utopian diplomas for acting, the "uplifting of the stage"—all these are but red herrings drawn across the path of the public, and the better type of actor and actress, in order to obscure the real reason for the lamentable tactics now employed by the Actors' Association, and the solid and ever-growing resistance by artist and manager alike.

There are those who honestly believe that Trade Unionism for the stage is a blessing, and that a "closed shop" would prove a panacea for all stage evils. These are debatable points. What is *not* debatable is the disgraceful action at Barrow (which the Actors' Association openly threaten to take at theatre after theatre throughout the country) to force actors and actresses, against their strongest convictions, into joining a Trade Union, and one, moreover, which is emphatically non-representative.

The true motive underlying the present action of the Actors' Association

(*Continued on page 5.*)



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WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE.
May 19 (2 nights), June 2, 30, July 14.
GAIETY THEATRE, HASTINGS.
May 21 (4 nights), with Eastbourne.
PLEASURE GARDENS, FOLKESTONE.
May 29 (3), June 9.
PALACE THEATRE, RAMSGATE.
May 19 and 26, June 9, 16, 23.
THEATRE ROYAL, WORTHING.
July 7, 14, 21.
COUNTY THEATRE, BEDFORD.
Aug. 18, on.
GRAND THEATRE, LUTON.
May 12, 19, on.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 16, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
WANTED, first-class Company,
May 19, June 16.
A. DOUGLASS.

MARGATE HIPPODROME.
WANTED,
First-class Attractions for the following dates:—
May 26 (three nights).
June 23 (three nights).
June 30 (one week).
Sept. 15 (three nights).
Sept. 18 (three nights).
Communications to
J. BANNISTER HOWARD,
Aldwych Theatre,
Kingsway, W.C.

VICTORIA GARDENS, NEW BRIGHTON (WALLASEY).
The above, situated on the promenade, contains an open-air place of entertainment, but it is now being properly roofed in and fitted complete with Stage, Dressing-room, and Lighting. Will open on Saturday, Aug. 2.
WANTED, the very best Concert Parties and suitable Combinations and Productions Aug. 4, 25, Sept. 1, 8, and possibly a few later dates.
Nothing but the most humorous, artistic, and refined Parties or Artists entertained.
Full details to
ALBERT DOUGLASS,
Winter Gardens,
New Brighton.
Kindly mark envelopes in corner: "Re Victoria Gardens."

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Companies for the following vacant dates:—
Aug. 25, Sept. 1, 8, 15, 22, 29, Dec. 22, 29,
onwards, with few exceptions.
All communications, J. H. CURRY, as above.

ALEXANDRA THEATRE, HULL.
WANTED, Monday next, May 12 and May 19, for Musical or other high-class Attraction (twice nightly). Apply, with full particulars, including daybill, WILLIAM MORTON.

GRAND THEATRE, HULL.
WANTED, Whit Week, once-nightly, for Musical or other high-class Attraction; also June 23 and June 30. WILLIAM MORTON.

HER MAJESTY'S THEATRE, WALSALL.
WANTED, first-class twice-nightly Attractions for July 7, 14, 21, and 28.
Please note twice-nightly season is for June and July, and once-nightly season commences Aug. 4.
Vacancies for first-class once-nightly attractions Aug. 4, 11, 18, Sept. 29, Oct. 6, 13, and 20.
No other vacancies until Feb. 23, 1925.
Apply, W. J. ANDREWS, as above.

ROYAL COURT THEATRE, WIGAN.
WANTED, First-class Attractions for May 26, onwards.
Twice Nightly Preferred.
Address, WORSWICK, as above.

GRAND THEATRE, WOLVERHAMPTON.
WANTED, First-class Attractions for
WHIT WEEK, JUNE 9
(unexpectedly vacant through cancellation of tour).
Also AUGUST 11 and 18.
Apply, E. H. BULL (as above).

WANTED, for Scotland and the Midlands, Revues, Musical Comedies, Vaudeville Acts, and Box-office Attractions, all lines, immediate and future. Full particulars first instance, to UNITY VAUDEVILLE AGENCY, LTD., 96, Renfield-street, Glasgow.
Telegrams: "Performing, Glasgow."
Telephone: Douglas 334.

THEATRE ROYAL, LINCOLN.
WANTED, good twice-nightly Attraction,
May 5 (suddenly vacant),
Wire,
F. KING.

PRINCESS PAVILION, FALMOUTH.
WANTED, first-class attractions (for three nights only).
Vacant dates:—
Aug. 7, 8, 9.
11, 12, 13,
14, 15, 16,
18, 19, 20,
21, 22, 23,
28, 29, 30.
Apply, stating terms, to MANAGER, St. George's Hall.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS."
Produced at D.P.T., Eastbourne.
Prior to West-End production.
Unanimous opinion: A Big Winner.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

SIR CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."

WANTED, Aug. 11,
Sept. 8, 22, 29, &c.

MRS. BRANDON-THOMAS'S COMPANY.
"CHARLEY'S AUNT."

WANTED, Aug. 11,
Sept. 8, 18 (3 nights), 22, 29, Oct. 13, 27.

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED, August 25,
Sept. 22, 29, Oct. 6, 13.

For vacant dates,
Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

THE LIONEL BUTE PRODUCTIONS.

"BLUEBEARD'S 8TH WIFE," Red Co.

WANTED, August 7, 8, 9 (S.W.),
Sept. 22,
Oct. 20,
Oct. 27,
Nov. 17,
Nov. 24.

"BLUEBEARD'S 8TH WIFE," Blue Co.

Sept. 29 (?),
Oct. 6,
Oct. 27,
Nov. 3,
Nov. 24.

"BLUEBEARD'S 8TH WIFE," White Co.

Oct. 6,
Nov. 3,
Nov. 10.

Communications to
LIONEL BUTE,
38, Bury-street,
St. James's,
London, S.W.1.
'Phone: Regent 5554.

O'MARA OPERA COY., LTD.
WANTED Known, ?
All communications re vacant dates to JOSEPH O'MARA, Managing Director.
Norfolk House, Laurence Pountney Hill, Cannon-street, London, E.C.
Letters only.

CHARLES MACDONA'S COMPANIES.

"QUALITY STREET."
WANTED, June 16, 23, July 7, and on, with exceptions.

BERNARD SHAW REPERTORY.
July 28, and on.

"SECRETS."
Aug. 25, Sept. 1, Sept. 22 (3 nights), Oct. 27, and on, with exceptions.

GERALD LAWRENCE and entire London Company in
"MONSIEUR BEAUCAIRE."
June 30 (?), July 7, 14, 21.
Aug. 18, 25 (?), Oct. 13, Nov. 3 (?).

CHARLES MACDONA,
10, Charing Cross-road, W.C.

"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, July 7, 14, and some later dates. The most successful comedies touring. Booked at Edinburgh, Glasgow, Llandudno, Buxton, Birmingham, New Brighton, and other first-class theatres.

A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, Theatres, once or twice nightly, for
"THE ROTTERS,"
May 26, Aug. 4.
"MARRIAGE BY INSTALMENTS,"
May 26, to follow Westcliff.
"ROYAL DIVORCE."
New Scenery, Costumes, &c.
Evelyn Hope as Josephine.
Ashley Page as Napoleon.
May 19, to follow King's Theatre, Hammersmith.

ARTHUR GIBBONS,
22, Fielding-road, W.4.

WANTED, May 19, June 2, 16, July 21.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

Charles Buckmaster in "The Outsider." Production from St. James's Theatre.
WANTED, May 12 and 26.
CRICHTON, Opera House, Tunbridge Wells.

WANTED, Monday next and May 19.
"ROSETTE" Revue.
The Smart Comedy Success. All-star cast, headed by Billy Merrick. The best all-round comedian touring. Wire, Palace, Normanton, Yorks.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Girls for America.
Must be young and good kickers. Sailing about May 23.

Salary £7 per week.

Apply, HEARN, 77, New Oxford-street, Tuesday, May 6, from 11 till 12.30, and Sat., May 10, from 1 till 2.

Bring practice dress.

ARTISTS WANTED.

WANTED, Concert Party and Revue Artists for Tour; all lines, including troupe four dancers; experienced performers only; audition Thursday, 3 to 5 p.m., PEACOCK HOTEL, Maiden-lane.

WANTED, two first-class Baritones immediately. Apply, Room 1, THE LAWRENCE WRIGHT MUSIC CO., 19, Denmark-street, Charing Cross-road, W.C.2.

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

WANTED, Speciality Dancers, Eccentric, Leg mania, and all Novelties, for production.
Apply
ALBERT DE COURVILLE'S ENTERPRISES, LTD.,
32, Shaftesbury-avenue, London, W.1.

WANTED, Pianist and Vocalist, double turn preferred, for smoke room; refined; live in; four weeks' comfortable engagement. Photo to CARTER'S HOTEL, College-road, Rotherham.

WANTED, Vocalists, young ladies, gent., busking, touring; shares. Letters. Join pianiste. MISS SINCLAIR, c/o Mr. Carter, 20, Rushey-green, Catford, S.E.6.

ARTISTS' WANTS.

WANTED Known, CISSIE CAVE, Com. and exp. Dancer. Vacant May 26, on; C.P., Revue, or Halls. This, 10, St. Thomas's-sq., Hackney, E.8; next, Emp., West Bromwich.

WANTED, by Character Comedian and his Accompanist, joint engagement with C.P. for summer season, or would consider picture house, odd weeks; both young, keen, hard workers; accompanist able to play anything at sight, transpose and improvise. Box 85, "The Era."

JACK EABORN,
Male Top Soprano.
WANTED, Engagements. 72, St. Helens-street, Ipswich.

MUSIC HALL ARTISTS WANTED.

WANTED, large and small Acts of all descriptions. Write to BOOKING MANAGER, Coliseum, Shoreham, giving full particulars of acts and lowest terms, also date sheet.

MUSIC HALL ARTISTS' WANTS.

WANTED, by NELLIE NORA, Musical Speciality, Monday next, also May 19, June 2, 9. Wire, 4½, Livingstone-road, Sunderland.

WANTED, by MOLLIE BALDWIN, brilliant soprano, May 12 and 19, to precede T.R., Grantham. Write or wire, 23, Moor-lane, Preston.

WANTED Known, Vacant, CLAIRE STEDMAN, Chic Comedienne. Wire, Empire, Islington, or 51, Albert-street, Regent's Park, London, N.W.1.

WANTED, by FREDDY DAIN, dancing entertainer, May 12, pre. Norwich and May 26, pre. Dovercourt. Offers to 105, Poplar-rd., Cleethorpes.

HADLEY HARMAN,
The Superior Characteristic Comedian.
Successful Always.
WANTED, Monday next, also May 19. Wire, 23, Acomb-street, Whitworth Park, Manchester.

WANTED, by PERCY CURRAN, Comedian, at liberty Monday, Halls, Revue; h. refs.; sing, dance, patter. Albion Hotel, Sunderland.

WANTED Known, TOM GARLAND, Master Coin and Card Expert, with Vent. interlude. Vac. May 26, on. Offers. 264, Stockport-road, Levenshulme, Manchester.

WANTED, Monday next, by JAFFA, Comedy Conjurer; the front cloth act. 412, Albany-road, Camberwell, London.

WANTED, only vacant date this year, May 19 (precede South), by JOHN KEET, Monologuist and Bass-Baritone. C/o 50, Chadwell-rd., Grays, Essex.

WANTED, Dates, by NORMAN and LOUISE, Caledonian Comedy Couple.
Seeing weather's good—
Seeing days are longer—
Put us on your bill—
Make your programme stronger!
Change mid-week if desired. Wire, 15, Tidy-street, Brighton.

WANTED, offers by the TWO DANIELS, with original acts. B., 105, Sherbourne-road, Birmingham.

WANTED, May 19, onwards, by ASTON BROS. & LADY, Comedy Trick and Football Cyclists. Enormous success. C/o B. Grapho's revue, "What a Lad."
This, T.R., Darlington.
Next, H.M., Carlisle.

WANTED, Monday, on, by THE LANGLEYS, the Great Comedy Flying Rings and Sensational Trapeze Artists; vacant for halls, galas, circus, and prod. Will consider offer for Production and be useful. Coms., 52b, Breach-road, Heanor, Notts.

WANTED, May 12 and June 2, on, by MUSICAL VALEROS, lady and gent., new to England; success everywhere; refined comedy and novelty instrumentalists. This, Theatre Royal, North Shields.

To Cinema and Variety Managers.
WANTED by ELSA CRAIG and EDWARD GRIEG, two eminent vocalists, in operatic, folk songs, ballads and duets; own setting. Vide Press: Exceptional voices; an artistic performance. Wire for Mon., H.A., 6, Price-street, Cannock.

WANTED Known, Vacant May 19, 26, June 2, 16, THE FAMOUS FOUR CHRISTIES, Statuary, Dancing, and Equilibristics. Big speciality. Own spectacular scene, &c. This, Royal Hall, Harrogate. Next, Hippo., Stockton-on-Tees.

WANTED Known, BUCK WARREN presents DAKOTAS (Buck and Tex) in "Western Pastimes," introducing Rope Spinning, Yarn Spinning, Lasso Throwing, Whip Manipulating by real Live Cowboys, with good clean comedy. A big draw on any bill. Six-sheet pictorials. Wanted, Monday next, also May 19, June 2 and 23. Wire, DAKOTAS, Palace, Bolsover.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, May 19, 26.
The Wonder Show,
NIGEL CELLSUS & CO.
NIGEL CELLSUS & CO.
Most Beautiful and Magnificent Mystery Show.
Featuring Tony Travers and Marie Costello
In the Glorious Phantasy
"The Maids of Japan" and
"The Carnival of Lanterns."
This week, Derby Palace, Burton-on-Trent.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, the renowned Steeplejack, in an extraordinary aerial sensation; an ideal open-air attraction. 98, Peel-st., Rochdale.

SHOWMEN'S ADVERTISEMENTS.

WANTED, Galas, &c., ALGIE (Great) ALGIE, clown-juggler, original pot-pourri mixture; good act for open-air; no fixings; frolicsome, frivolous and funny antics. 74, Clare-road, Cardiff.

MUSICIANS WANTED.

WANTED, first-class Violinist-Conductor, lady or gent., for cinema; small orchestra; thoroughly experienced; extensive up-to-date library; able to fit pictures perfectly. Full pars., refs., photo., absolute lowest, to include 3 matinées, BEAUFORT, Palace, Redditch.

WANTED, Violinist-Conductor, thoroughly exp. varieties, &c. (M.U.); salary £3 10s. Apply, MANAGER, Pavilion, Hawick, N.B.

WANTED, two first-class Leaders (ladies); used to hotel business; one season, one permanent; reliable players only. Photo. F. H. JEPSON, 39, Beech-avenue, Blackpool.

WANTED, for Cinema,
South-East Coast,
Violinist-Leader (must have library),
Pianist,
Mustel Organist.
Write, with full particulars and terms, to Box 70, "The Era."

WANTED, Leader-Violinist (male); strong tone and good sight reader essential; evenings only, no Sunday; audition Thursday, 10.30. PICTURE COLISEUM, Harlesden, N.W.10.

WANTED, first-class Leader-Violinist, with library, for Croydon Cinema; must be able to do limelight interludes; 6 days; no Sundays. Apply, stating terms and particulars, M. D., Imperial Playhouse, Rye-lane, Peckham, S.E.

WANTED, Leader, June to Oct.; must be first-class soloist and accustomed to best music; audition arranged; one with good library preferred. State salary required and terms for hire of library to Box 90, "The Era."

WANTED, first-class Leader-Violin; high-class cinema, South Coast; artistic tone and style essential; 4½ hours daily, no Sundays; comfortable permanency for really first-class musician; audition must be given. State terms and full pars. to MUS. DIR., Box 88, "The Era."

WANTED immediately, first-class Violin-Leader (male); cinema; evenings only; £4 10s. State age and full particulars, &c. (letters only), to 10, Richmond-avenue, Prestwich, Manchester.

WANTED, first-class Leader, used to high-class music and jazz; also Banjoist; must be first-class reader. GERALD BRIGHT, Musical Director, Hotel Metropole, Blackpool.

WANTED, first-class Leader and Solo Violin to play under conductor for Birmingham cinema. Call for audition, Sunday morning (May 11) at 70, Adelaide-road, Chalk Farm. Must be really good or useless.

WANTED, first-class Leader for Provincial Cinema, to play under conductor; and must be able to take charge if necessary. Write, stating age, full pars. and salary required to R., Box 87, "The Era."

WANTED, first-class Violiniste and 'Celliste (both ladies required to sing), to open May 12, for the Palace Café, St. Annes; good terms.
Apply, H. CAVILLE, M.D., 36, St. Annes-rd. East, St. Annes-on-Sea.

WANTED, young Violiniste for Trio, in small cinema; to open May 12 or 19; used to Tavan, &c.; 6 evenings, 2 matinées. Lowest terms, age, refs., CONDUCTOR, 2, Albion-street, Exmouth, Devon.

WANTED, young lady Violiniste for seaside hotel; smart, with plenty of attack; audition in London. Box 83, "The Era."

WANTED, for small cinema, at once, Violiniste and Pianiste (no other musicians employed), with up-to-date library; must be accustomed to working together; only reliable and steady candidates need apply; 2 houses nightly and 1 matinée (no Sunday). State terms, Box 71, "The Era."

WANTED, to complete the Ilkley Municipal Orchestra, for 6 weeks, July 20, Violinist, to combine Saxophone (B flat preferred). Will Mr. Fletcher write terms, &c., LOSEBY, 94, Nethergate, Dundee?

TOWER, MORECAMBE.
WANTED, 2nd Violin, used to high-class varieties and revues; June 30 to Sept. 20; twice daily. Refs., age, &c., to ALEC M. BROWN, Musical Director, Tower, Morecambe.

WANTED, good 1st Violin, commence Monday, 12th; twice nightly; Union rate. Usual pars. and refs. to CONDUCTOR, Hippodrome, Altrincham, Cheshire.

WANTED, really good, exp. Violin, big tone, able to fit pictures; commence May 18. Audition 11 to-day. AMHURST HALL CINEMA, Dalston Junction.

WANTED, at once, to Enlist or Re-engage, Solo Cornet; bounty offered; single men only. Apply, stating age, to BANDMASTER, Victoria Barracks, Portsmouth.

W. PINDERS & SONS.
Royal Circus.
WANTED, Cornet and Trombone for Tenting. State lowest terms. Wire or write, Blairgowrie Friday, Alyth Saturday, Forfarshire.

WANTED, Cornet; double Saxophone; for cinema. Apply letter, terms, &c., six days, HIPPODROME, Edmonton.

TROMBONE.
WANTED, smart Trombonist for "Ten Loonies" Co., for permanency. State age, height, if single or married, and salary required, to REG. HARRIS (May 5), Rotunda, Liverpool; May 12, Grand, Doncaster.

WANTED, Euphonium and two Cornets, to enlist or re-enlist, for Band 17/21 Lancers; bonus; good men; seaside engagements. Apply, BANDMASTER, Alwal Barracks, Tidworth.

MUSICIANS WANTED.

WANTED, for JOHN DUFFY'S CIRCUS, open Monday, Euphonium and Trombone; terms £3 10s.; money sure. Thursday Mountmellick; Friday Maryborough; Saturday Abbeyleix; Monday Kilkenny.

WANTED, Solo Clarinet and Solo Cornet for Municipal Military Band for season; only capable men need apply, with references, to W. R. HUNN, 105, Regent-road, Gt. Yarmouth.

WANTED, first-class Clarinet, permanent position; must be thoroughly competent and conversant with high-class programme; several turns and big picture twice nightly (4½ hours); Wed. mat.; no Sundays. Fullest particulars, ALBERT VERNON, Palace, Luton, Beds.

WANTED, E flat Alto Saxophone, immediately. Apply personally, with instrument, between 8 p.m. and 12, ARMSTRONG, Broadway Club, Hammersmith.

WANTED, Musicians at first-class Variety Halls.
SWANSEA EMPIRE, DOUBLE BASS.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER of the above-mentioned Hall.

WANTED, first-class Lady 'Cellist; West-End restaurant; must be young. Write, Box 100, "The Era."

WANTED, an experienced 'Celliste, to deputise for a week or so at café in Cliftonville, Margate, from May 17; 6 days; £4 5s. and two meals. Box 102, "The Era."

SKEGNESS PIER.
WANTED, for season, commencing Whit. first-class 'Cellist, also Bass, for small orchestra; must have big tone and good appearance. IDA HUDSON, Birkdale, Skegness.

WANTED, 'Cello or Organist, for cinema, double-handed pref.; terms mod. VIOLINISTE, 63, Warren-street, Fleetwood.

WANTED, good 'Cellist; audition Friday, 10.30 a.m.
M. D., Stockwell Palladium.

GRAND PALACE CINEMA, ST. ALBANS.
WANTED, exper. 'Cellist (gent.); open May 12; pic. and var. Refs., age, and inc. terms for twice-nightly and two matinées. Apply, MUSICAL DIRECTOR.

WANTED, 'Cellist for Trio; morning, 2 hours; evenings, theatre; incidental and interval work only; once nightly; no Sundays; Whitsun to September. State salary and qualifications to W. A., c/o Smith's Bookshop, Electric Parade, Clacton-on-Sea.

BOHEMIA CINEMA, FINCHLEY.
WANTED, first-class 'Cello Player (male only). Apply to above cinema at once.

WANTED, for Queen's Cinema, Bayswater, W., a first-class Organist (Harmonium); good reader; gents. only; one that can double Piano preferred. Call, Wed. morning, 10.30, MUSICAL DIRECTOR.

WANTED, good Relief Pianiste, for Hornsey district; moderate terms. Write, stating experience, &c., Box 105, "The Era."

WANTED, Relief Pianiste, experienced; commence 18th; audition Thurs., 12 noon, Surrey Theatre, Blackfriars, or write MUS. DIR.

WANTED, good Orchestral Pianist, cinema, as Relief, 1 day a week. Apply, W. BUCKLER, L.R.A.M., 39, Brockill-cres., Brockley, S.E.4.

WANTED, Pianist for Cinema Quartette; solid accompanist. Apply, immediately, M. D. (2nd floor), 23, Union-st., Torquay.

WANTED, Orchestral Pianist for Ipswich; thorough musician. Write experience and salary required to 92, Berners-street, Ipswich.

WANTED, a Pianist, Solo; also to play with military orchestra when required; pictures only. Apply at once, stating experience (hours from 6 p.m. to 10.30 p.m., Sundays 8 p.m. to 10.30 p.m.), HIPPODROME Tidworth.

WANTED, Dance Pianist, with good voice; able to accompany; seaside. Audition Thursday. 55, Hartham-road, Holloway, N.

WANTED, for hotel on Norfolk coast, Pianist, also 'Cellist (capable of playing Saxophone preferred, but not essential); ladies or gentlemen experienced in Tavan, Alder and dance music; young, good appearance essential; audition in London on Saturday next; 18 weeks' engagement, commencing May 29, to suitable musicians. Address, stating salary expected, age, references, and previous engagements, ZELBA, c/o 23, Godwin-road, Margate.

WANTED, immediately, two first-class Relief and two Orchestral Pianists (gents.). Interviews only. THE RAIS ORCHESTRAL AND VARIETY AGENCY, 48, Rupert-street, Shaftesbury-avenue, W.1.

WANTED, a first-class Orchestral Pianist, gent., for summer season, seaside, for straight and jazz; good terms; audition in London on Friday morning. Apply, Box 99, "The Era."

WANTED, Pianist and Violinist, for dance band; young, smart appearance; tone and style essential. Send lowest terms and where can be heard to Box 101, "The Era."

WANTED, good Harpist or Portable for boat; N.E. Coast; must read. CLEMENTS, 150, Harwoods-road, Watford.

WANTED, good Guitarist or Harpist; read music; equal sharing terms. Write, MONTAGUE, 70, Waterford-road, Walham Green, S.W.6.

TOWER, MORECAMBE.
WANTED, Drummer, with Tymps.; must be used to first-class varieties and revues; June 9 to Sept. 20; twice daily. Refs., age, &c., to ALEC M. BROWN, Musical Director, Tower, Morecambe.

WANTED, Ladies' Trio; Piano, Violin, and 'Cello, for seaside café; essential qualifications—part library and one instrumentalist to combine vocal ability; about 5½ hours daily; engagement about 11 weeks from July 14. Applications, embodying terms, refs., and, if possible, photos, from either combinations or individual musicians, to PARSONS, Kingsgate Castle, Thanet.

WANTED, immediately, Pianist, Saxo., and Banjoist for provinces; must be first-class men; accustomed to dance work; no fancy prices; permanency guaranteed. State full particulars and terms to Box 109, "The Era."

WANTED, Trio (Pianist, Violinist doubling Drums, and 'Cellist doubling Banjo) for first-class seaside hotel; full board and accommodation, from early June until end of August. Apply, ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.

WANTED, for Special Cruises to Norway, from June to August, a brilliant Violin-Leader with library, Pianist, and a few double-handed Instrumentalists; no uniform worn. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.

Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists Provided.

Summer and seaside engagements now booking, and good deputies provided in London and provinces.

Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
W. E. BOYCOTT.

IMPERIAL PICTURE HOUSE, WALSALL.
Continuous programme.
WANTED, to open Monday, June 2, first-class Quartette, comprising 2 Violins, 'Cello and Pianist; must be able to fit pictures; playing hours about 5 hours daily; no Sundays. Apply, stating terms, to W. J. ANDREWS, Her Majesty's Theatre, Walsall.

WANTED, the following Men, to rehearse for engagement in the future; only first-class men of good appearance need apply: Cornet, Saxes, Banjo, Drummer (with full kit). Apply, with full pars., in first instance, Box 76, "The Era."

WANTED, for cinema in Bournemouth, brilliant Leader-Violinist, Repetiteur, Mustel Organist, Orchestral Pianiste, 'Cellist, Bass, Drums, with full effects, and Cornet: must be first-rate musicians, otherwise need not apply. Audition Wednesday morning, 10.30 a.m., May 7. Apply, MUSICAL DIRECTOR, West Kensington Super Cinema, 235, North End-road, West Kensington.

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WANTED, by E flat Alto Sax., doubling Violin, Engagement, town or provinces. H. S., 17, Sterndale-rd., W.14.

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EMPLOYMENT AGENCY LICENCES.

I, JAMES CHARLES SPENCER, known as Carl Spencer, intend to apply to the London County Council for a licence to carry on an Employment Agency for Theatrical and Variety Artists at No. 8, Stafford-street, W., such Agency to be known as Spencer's Agency.

All objections and the grounds therefor must be submitted in writing to the Clerk of the Council, County Hall, Spring-gardens, S.W.1, within fourteen days from the date of publication of this advertisement.

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AMERICAN CONTRACTS
NOTICE

The present situation between the Actors' Equity Association and the Producing Managers' Association of America may result in a lock-out of actors in the theatres of that country on June 1, 1924.

As certain American managers have announced that they would bring over strike-breakers from England, it is felt advisable by the Council of the Actors' Equity Association respectfully to warn all English actors of the situation, so that they will not sign contracts involving services after June first without insisting upon the following clause being included:—

"The term of employment mentioned in this contract is subject to suspension or termination by any rules or regulations duly adopted by the Actors' Equity Association of America."

The Council of the Actors' Equity Association sends its regards to its English brothers.

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SHAKESPEARE BIRTHDAY CELEBRATIONS.

The Urban Club.

The members of the Urban Club held their 65th Shakespearean Festival on the evening of St. George's Day at Anderton's Hotel, Fleet-street. Mr. Paget Bowerman presided, and the vice-chairmen were Messrs. William Blane and Harold Jenner. This annual celebration was, as usual, graced by the presence of a number of ladies.

The chairman, in proposing the toast of the evening, "The Immortal Memory of William Shakespeare," chose as the subject of his discourse "Shakespeare and Music." Our great poet, he said, knew the value of music, and introduced it into his plays whenever the situation seemed to demand it. There were, in fact, only nine or ten of the plays in which no use of music was made, and Othello stood alone among the great characters who was utterly indifferent to music. Shakespeare often used music as a dramatic surprise, and his songs invariably fitted the scene as an integral part of the play. Operatised Shakespeare was not so much appreciated in this country as it was abroad, and, as a matter of fact, his works were not easily adaptable for operatic dramas. When it was all-important that the lovers, Romeo and Juliet, should not be heard, the absurdity of them singing for all they were worth was obvious. Referring to the attempt which was made some time ago to give Shakespearean performances for the children attending the L.C.C. schools, and which was nipped in the bud by the surcharge made by an auditor, the chairman said that the public must be a little more articulate before the Government could be induced to expend money on such productions.

The toast was drunk in silence.

Responding to the toast of "Our Guests," proposed by Mr. Sydney H. Pardon, Mr. H. Plunket Greene said he felt sure that the time was near at hand when England would again take its place as the leading musical country in the world. He was convinced that both our opera and our drama were coming to the front just as they had done in Elizabethan times.

In the course of the evening Shakespearean songs were admirably rendered by Mr. Mark Raphael and Miss Hilda Blake, accompanied by the composer, Mr. Roger Quilter. The clever sketch on the frontispiece of the programme was the work of the hon. sec. of the Club, Mr. S. T. C. Weeks.

"WANGLES OF 1924."

C. T. Laurence presented at the Brixton Empress last week a new edition of "Wangles of 1924." It is a bright and cheery show with a good chorus, the members of which can both sing and dance, and G. H. Carlisle, composer of the music, does other things besides wielding the baton. In one of the scenes he sings a "Rang-a-tang," which has a haunting melody. A pleasing sketch is entitled "Anniversaries." Louis Tinley is extremely funny as the lady with the marriageable daughter. Another engaging act was a skit on landladies, entitled "A Mean Street."

Miss Dorothy Roseveare sang "The Jazz Girl" in good style. The humour rested largely on the shoulders of Fred Marsh, and he proved a most engaging comedian. One of his songs, "I Was a Fool," is very popular. W. Breach sang "Why Do You Wait for To-morrow?" He possesses a good baritone voice.

Pett Ridge Film Comedies.

Three Pett Ridge film comedies, each of two reels, and each equally entertaining, were shown at the New Gallery. They are fine delineations of Cockney life and humour, with the human element predominanting. The titles of these productions were "Love and Hate," "The Happy Prisoner," and "Wanted—a Boy," the characters in which are simple, every-day folk, with the aspirations, likes and dislikes common to all, true to type and with a humour which is very welcome. Sydney Fairbrother, George Foley, Cecil Rayne, Eve Chambers, James Knight, Dorothy Easton, Ben Field, Lionel Howard, and Pauline Johnson are included in the fine cast.

Two instructive "interest" studies, "North of the Polar Circle" and "The Lone Isle," were shown on the same occasion.

The Famous-Lasky Company presented, at the London Pavilion, a very successful screen adaptation of Arthur Wimperis' stage success, "Bluebeard's Eighth Wife," which is diverting entertainment throughout. Gloria Swanson is naive and dainty as the tantalising "eighth," the support being first-rate. Mr. Sam Wood is the producer of this enjoyable picture.

BIRTHS, MARRIAGES, & DEATHS.

DEATHS.

AYRES.—On May 3, at 31, Carlton-avenue, Kenton, Middx., Mildred Edith (Mildred Tennant), beloved wife of Arthur Granville Ayres (Granville Hayes), aged 33.

CURRAN.—Esme, the devoted wife of Fred Curran, who passed away on May 4, at 15, Golders-gardens, Golders Green, after long and painful illness. God rest her soul.—Fred.

THE "CLOSED DOOR" DISPUTE.

(*Continued from Page* 1.)

is not, I will undertake to say, understood or realised by more than a fraction of its members. It is the last desperate stand for its very existence. Argument and persuasion having both failed to convert the bulk of reputable artists to membership, the necessary members are to be manufactured by means of victimisation, open threats, and, if needful, by actual physical violence! These are serious statements, but unfortunately only too easily provable.

Well, the remedy rests with actors and actresses, and with no one else. They alone can save themselves, and (I say this to members), perhaps their Association also. Let them speak out—and speak out plainly. The present policy of standing apart and tacitly disapproving is worse than useless. All artists who are silent now—now, when their profession, their livelihood, and their freedom of legitimate thought and action as British citizens are alike in insidious but very real peril—are doing a bad service to themselves and to each other. Let everyone bear in mind the large percentage of Socialists and Communists of the worst type in Barrow and Glasgow, let them fully consider the methods employed there, and let them reflect whether it is coincidence only that these two places should have been chosen as the first to start on.

The whole of this odious business, fostered by a few obscure persons and assisted by those who have been sadly gulled, is a bubble. The artists can burst that bubble if they will, and it is at once their duty and to their interest to do so speedily.—Yours, &c.,

PERCY HUTCHISON.

Savoy Theatre, May 5.

In connection with the dispute, Mr. Albert Voyce, of the V.A.F., has sent the following letter to the Editor of "The Era":—

"Sir,—I note that Mr. Alfred Lugg has publicly stated that a quarrel is being forced upon the Actors' Association by the Variety Artists' Federation. This is a deliberate misstatement. The quarrel, if such it can be called, originated with Mr. Lugg himself, who many weeks ago started forcing agreements at variety theatres upon touring managers compelling A.A. membership of the whole of their artists, and in spite of the fact that certain of these artists were members of the V.A.F.

"This action of Mr. Lugg led to a conference of V.A.F. and A.A. representatives, which was held on March 7 last, when the A.A. gave us an undertaking that 'in the agreements already made by the A.A. with various managements compelling A.A. membership, the V.A.F. card in all such cases will be recognised by the A.A. as sufficient evidence of the artists concerned being unionised.' In spite of the existence of this agreement, however, we subsequently learned from other touring managers that Mr. Lugg was still threatening to prevent the appearance of certain shows if the artists engaged in them were not made members of the A.A.

"Now the V.A.F. has always recognised and honoured the A.A. card of membership, and has at no time attempted to coerce the A.A. members when performing at music halls to join the Federation. We therefore do not intend to permit any of our members being unwarrantably coerced into joining the A.A. Apart from revue artists, some scores of well-known actors and actresses are members of our organisation, and their names have been on our membership roll for many years past. And they joined the V.A.F. not because they were coerced into it, but because of their respect for it. Probably the 'Anna Christie' company joined it for a similar reason. Surely they were entitled to choose for themselves, particularly as the V.A.F. Constitution has ever provided for the admission of theatrical artists, just as the Constitution of the present-day Actors' Association provides for the admission of variety artists. And why? The answer must be obvious.

"It has been admitted by the A.A. that there are no contractual or other differences with the management of 'Anna Christie'—the only trouble is that the company are all V.A.F.s.

"To be candid, the action of the A.A. here has been engendered by the Entertainments Federal Council, who are anxious to force the V.A.F. on to that body. We are just as desirous of unionising the profession as the A.A., but the V.A.F. members are of the opinion that this is a matter for the unions within the profession. What would the N.U.R. think of any Stage union that attempted to direct its policy? The V.A.F. recognises that no Federal Council could regulate the appreciation of talent, and the main reasons for its refusal to link up with the E.F.C. must be obvious to every performer who has a real stake in the profession, or who possesses a true knowledge of the art of entertaining the public.

"Again, nearly every member of the V.A.F. is engaged in a 'one-man' business,' wherein it is more profitable to strive for a maximum than to insist on a minimum.

"On the other hand, all the component bodies of the Entertainments Federal Council believe in the establishment of a minimum wage, the advantages of which we have never questioned in so far as their organisations are concerned. That is why we wholly support the principle that no chorus-girl should be paid less than £2 10s. per week.

"Another reason why the V.A.F. cannot see its way clear to federate with the other three unions is because it knows all too well that in the event of a general strike or lock-out involving artists, musicians, and stage hands, there could not possibly be equality of sacrifice.

"The trouble, both at Barrow and at Glasgow, was not of our seeking; it has been forced upon the profession by the Entertainments Federal Council.

"Finally, the V.A.F. have entered into a specific agreement with managers in the form of an Arbitrator's Award, and so long as the managers concerned honourably abide by the terms and conditions of that Award, it is the duty of the Federation to act in strict accordance with its motto, 'In all things fair—to all men just.'—Yours sincerely,

"ALBERT VOYCE,
Chairman,
"Variety Artists' Federation."

May 5, 1924.

We have also received a letter from Mr. Harding Steerman, who writes as follows:—

TO THE EDITOR OF "THE ERA."

"In one of the daily papers last week Mr. Albert Voyce, of the Variety Artists' Federation, is reported to have made the following remarks: 'How can it be said that we are poaching on the preserves of a union so much our junior? The V.A.F. was founded in 1906 for the protection of all persons engaged in music halls, theatres, circuses and concert halls.'

"As an ex-member of the Council of the Actors' Association, and lately vice-chairman, I take exception to his claim of seniority.

"When the V.A.F. was founded in 1906 the Actors' Association had already been in existence 15 years, and attains its 33rd birthday next November, whereas the V.A.F. does not even reach its majority for another 3 years.

"It is, of course, true that the Actors' Association was not actually a union all this time, though there was an Actors' Union formed as well some years ago; but when Mr. Voyce talks of 'poaching,' his own words make it clear that the V.A.F. set out to 'poach' in 1906, when they sought to include 'all persons engaged in theatres,' actors being presumably among them.

"That they have not succeeded in doing so may possibly be at the root of their antagonism towards the senior organisation, which is still and always has been the only recognised body representative of actors and actresses in the United Kingdom.—Yours faithfully,

"HARDING STEERMAN."

THE WOLVES.

Drastic alterations were decided upon by the special general meeting of the Wolves, held at the Helvetia, Compton-street, W., on Sunday night.

It was decided to revert to the voluntary system of collection of subscriptions and donations, and to allocate 50 per cent. of the gross income of the Order to the Variety Artists' Benevolent Fund.

There were present: Barry Lupino (who was voted to the chair), Stanley Lupino, George Lupino, Harry Midgeley, Harry C. Robinson, Mickey McConnell, C. Terry, F. Terry, H. Francis, D. Ostier, L. Dubois, Fred Newland, Eileen McConnell, Harry Ray, Bert Mason, Elwyn Leslie and G. R. Bullar.

It was decided that the compulsory card system of subscription be abolished and that the method in vogue prior to the adoption of the constitution in January be reverted to, with the proviso that 2s. 6d. shall be paid as entrance fee by intending initiates, such payment entitling the member, on initiation, to receive, free, a badge.

It was further decided that, in place of the allocation of funds as agreed upon by the special general meeting of Feb. 17, 1924—to wit, 80 per cent. to the Benevolent Fund, 10 per cent. to local lodges, and balance to be decided at the close of the year—the funds in future shall be distributed as follows: 50 per cent. of the gross income of each lodge—both London and provincial—to be sent direct, annually, to the Variety Artists' Benevolent Fund and Institution; the remaining 50 per cent. to be retained by each lodge respectively for charitable and other purposes at the discretion of each lodge. All expenses in connection with each lodge are to be met out of the 50 per cent. retained.

So far as the funds already accrued are concerned, those, of course, will be dealt with in accordance with the decision of the special meeting of Feb. 17, 1924, as stated above. That was fully accepted by Sunday night's meeting.

A proposal from Manchester that each lodge should have complete local autonomy in finance was favourably received; but it was considered impracticable to hold Grand Council meetings alternatively at the various provincial lodges. Therefore, while the meeting agreed that local auditors shall have charge of all booksbelonging to the local lodges, and that at the end of every financial year the books be audited by chartered accountants, it was also decided that the Grand Council in London should retain the position of supreme control as heretofore.

A meeting of the Grand Council, London, is being held at the V.A.F. offices on Friday, at 4 p.m.

London lodge meetings are to be held on Friday, commencing with Friday, May 14.

Leeds Lodge is suspending activities until the autumn.

OTHELLO. Act II. Sc. 3.
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dull not device by coldness and delay;
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"JOAN OF ARC."

New Historical Play.

New Historical Play, by Eva Elwes. Produced on Monday, April 28, at the Alexandra Theatre, South Shields.

Charles, King of France	Denbigh J. Douglas
Le Duc de Chalons	Lonnen Meadows
Le Comte de Richemont	Edward Lowrie
Le Sieur de Scales	Shaun Langford
Florine Colbert	Frederick Luard
Valianto	Will H. Glaze
The Heavenly Messenger / The Bishop of Beauvais	Llewellyn E. Eykyn
The Executioner	Richard Wilson
Isobel	Eva Elwes
Marthe Cameral	Dorothie Kirke
Lucelle	Isobel Hunt
Joan of Arc	Betty Seymour

Miss Eva Elwes has added another to her long list of successful plays in her original treatment of Fitzball's "Joan of Arc," the great French martyr and heroine. Her traditional life story is closely followed, from the time of her inspiration to deliver France from its persecutors, to her glorious martyrdom in the market-place of Rouen. The play opens in the village of Domremi, and the exterior of the King's tent, where Joan, without having previously seen Charles, recognises in him an ally in the cause of freedom. At the head of the King's troops she gains her first victory by defeating the Queen and her rebel army, and afterwards marches to the relief of Orleans, making a triumphal entry into the city. In Rheims Cathedral Charles is afterwards crowned King of France by Joan. The defeated Queen-Mother is thirsting for revenge, and succeeds in having Joan arrested as a witch. Joan is brought to the Judgment Hall for trial, is condemned to death, but at the last moment is saved by the King, who, learning of her danger, has rushed to her rescue. Her mission accomplished, Joan resigns her military command and proceeds towards her village home, seeking seclusion. She is waylaid in the woods of Beauvais and treacherously handed over to the Queen, who has her conveyed to Rouen. In the market-place Joan is burned at the stake, the King, who has once more attempted her rescue, arriving just too late to accomplish his purpose. He finds the still smoking remains, and in anguish utters the prophetic "Woe of France" speech which closes the play.

The plot is interesting, the dramatic action is well sustained, and the dialogue is excellent. Although the subject is of necessity somewhat sombre in character, a welcome relief is the interpolation of a little light comedy, which contrasts agreeably with the strong and intense situations.

Miss Betty Seymour, in the title-rôle, plays with an artistic appreciation of a very exacting part, her declamatory speeches being finelyrendered. Mr. Denbigh J. Douglas, as King Charles, is well equipped for a heroic rôle, his skilful impersonation reaching a high degree of excellence in the beautiful speech which closes the play. Miss Eva Elwes as the scheming Queen Mother gives a faithful portrayal—haughty, imperious and dominant—and with a fine regal air. The Duc de Chalons has an able exponent in Mr. Lonnen Meadows, and Edward Lowrie is an excellent foil as Le Comte de Richemonte. Shaun Langford as Le Sieur de Scales and Frederick Luard as Florine Colbert are always in the picture. The comedy scenes are well handled by Will H. Glaze as Valianto—"the bravest of the brave"—who goes in constant fear of being killed or taken prisoner, and Isobel Hunt, as Lucelle. Dorothie Kirke gives a neat little study of Marthe Cameral, a village innkeeper, and Llewellyn E. Eykyn is impressive as the Heavenly Messenger and the Bishop of Beauvais. Richard Wilson completes the cast with a grim study of the Executioner. The play marks the 113th week of continuous repertoire by Mr. Will H. Glaze and his Alexandra Players.

"PASSION'S HOUR."

At the Theatre Royal, Stratford.

The De Gray Productions presented, on Monday night, "Passion's Hour," which is full of dramatic thrills. Benjamin Skinner, solicitor to Sir David Meredith, not only steals the girl, the son, Derek Meredith, believes he is in love with, but forges and passes on a cheque which by a chain of circumstances causes Sir David to think has been engineered by Derek, whom he casts off. Madge Lonsdale is Skinner's accomplice, and really strangles Sir David in the joint endeavours to secure the incriminating cheque. Fellow-criminals, they have to support each other in hounding Derek out to the beyond, and they drive Isla Skinner, the man's daughter, to take up a situation unknowingly in a house of ill reputation in the Rocky Mountains. There Derek appears, and is her helper in many episodes in the store and on the trail, and he realises he really loves Isla. Incidents follow in quick succession, finally leading to the appearance of Skinner, who, with his wife, are trapped into admitting their guilty acts, and Derek and Isla agree to wipe out the past in marriage.

Mr. George A. de Gray plays a powerful part as Derek Meredith, and Miss Gladys Morris is charmingly restrained as Isla Skinner. Mr. Norman E. Purnell acted well as the crafty solicitor, and Miss Louie Marsh ably backed him up as the designing Madge Lonsdale. Mr. Clarence Ibbotson, as Timothy O'Dowd, and Miss Etta Turner, as Dolly Gray, provided most of the humour, and incidentally led to the denunciation of Skinner and his wife.

"A ROYAL DIVORCE."

At Wimbledon.

"A Royal Divorce" still retains all its old force and power, and proved most interesting to a large audience at the Wimbledon Theatre on Monday. Special praise must be accorded Miss Evelyn Hope for her splendidly rendered rôle of the Empress Josephine. Her tall, stately presence, with her pathetic and pleading acting, secured for her the admiration and approval of all. That sterling actor, Mr. Ashley Page, looked the part of Napoleon Bonaparte to the life, and acted impressively. Mr. Alec Forbes was clever as Talleyrand, and Mr. Hugh Selwyn excellent as the Marquis de Beaumont. Miss Lilian Stanley played the part of the haughty patrician, Marie Louise, with ability; and Miss Agnes Snape was a bewitching little Stephanie. Miss Gladys Campbell was a winsome little King of Rome. Mr. Douglas Tremayne was amusing as General Augereau, and Mr. Van Gully good as the drunken innkeeper. The play was excellently produced and the tableaux most realistic.

"THE EYE OF SIVA."

At Brixton.

Norman Howard and Partners are presenting at Brixton this week the powerful and thrilling mystery play, "The Eye of Siva." The cast has been excellently chosen. Fred D. Daviss made an ideal Secret Service Agent, impressive alike in manner and delivery. Fred Ross as Clay acted well, and Leo Danvers Heron as a very modern young man greatly amused. Miss Jessie Belmore was a charming and vivacious Hilda Norbury, and others contributing valuably to the success were Miss Marjorie Coulson, Eric Copley and Travis Green.

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GENERATES A GREAT GATHERING OF GRINS, GIGGLES, AND GUFFAWS.

A NEW DEPARTURE IN BALLADS.

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Intensely Human. Indescribably Appealing.

THE CHORUS SONG WITH A PUNCH.

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The Winner The Air Waves Are Singing.

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IF I CAN'T GET THE SWEETIE I WANT

(The Fox-Trot Success of 1924)

SLEEP

(Valse)

WHO DID YOU FOOL AFTER ALL

(Fox-Trot)

CHILI BOM BOM

(Fox-Trot)

INDIANA MOON

(Valse)

SITTIN' IN A CORNER

(Fox-Trot)

PLEASE NOTE NEW ADDRESS

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DARLINGEST

DREAM FOX-TROT.

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DREAM FOX-TROT.

DARLINGEST

WHITEHALL MUSIC CO.

"Darlingest" (dream fot-trot, by Francis Deacon and Jack English) continues triumphantly upon "her" career of success, winning all hearts by sheer charm. John Birmingham and his band are scoring heavily with this number at the Hotel Cecil, and the Cottage Rhythm Kings report continued record-breaking success with it. At a club dance on Sunday night they played this number no less than seven times! Jack Hylton's band, the "Midnight Follies" band, and Cowell's orchestra at Blanchard's are all making a regular feature of it, whilst reports of success are continually coming in from bandmasters all over the country. No up-to-date dance band can flatter itself that it has the best available fox-trot unless it has "Darlingest." The same writers' number, "When the Angels Took Your Mammy" (the Versatile Three and Bond Rowell), has now become an established success. This has been recorded on Zonophone, Winner, Regal, Scala, Aco, Coliseum, Beltona, Guardsman, Meloto, Imperial, and other records. Roy Bernard's three Oriental dance numbers: "Ispahan" (valse), "Omar" (one-step), and Zulahan" (fox-trot) are in increasing demand. "Isphahan" and "Omar" have been issued on H.M.V. records. Band parts to "Omar" and "Zulahan" are printed.

DAREWSKI MUSIC PUBLISHING CO.

As predicted in this column several weeks ago, "If I Can't Get the Sweetie I Want" is growing steadily popular, a consistent demand is flowing from the dance bands all over the country. This catchy number is to be broadcasted in all the leading towns, and leaders should listen-in to hear the wonderful rendering of the Savoy Orpheans and the Savoy Havana at the Savoy Hotel. Mr. Jack Hylton at the Islington Empire this week is making a feature of "Sleep" and "Who Did You Fool After All?" The big dance band at the Dance Hall, Wembley, under the direction of Mr. Johnson, features "If I Can't Get the Sweetie," "Sleep," "Love," "Foolish Child," and "Indiana Moon," with great success. The Canadian Toronto Band at Princes still continue to make a big hit with "If I Can't Get the Sweetie," "Sleep," "Foolish Child," and "Love." Herman Darewski's dance band at Glasgow report success with "If I Can't Get the Sweetie I Want," "Sleep," "Love," "Foolish Child," and "Indiana Moon."

At the People's Palace the Palace Orchestra, under the direction of Sid Davis, continue to make popular "Sleep," "If I Can't Get the Sweetie," and "Indiana Moon," their rendering of "The Sleepy Hills of Tennessee" was especially beautiful. Alfredo and his band are featuring "If I Can't Get the Sweetie," "Sleep," and a host of our big numbers. At the Queen's Roof the band under the direction of Mr. Munro make a big hit of "If I Can't Get the Sweetie," "Sleep," and "Love."

"Chili Bom-Bom" is a new number being released this week. The Savoy Orpheans and the Savoy Havana Band are featuring same, and their opinion is that this fox-trot has a wonderful rhythm; in fact, just as quaint as "Sweet Hortense." Both of these numbers were written by Walter Donaldson. "Lovey Came Back," a wonderful new fox-trot being issued this week, is written by Lou Handman. This number is also featured by the Savoy Orpheans and the Savoy Havana Band with tremendous success. It is recorded on H.M.V. records, and is one of the sterling class of "If I Can't get the Sweetie" and "Sleep."

Will leaders kindly make a note of Journal prices on the above advert. This is a great opportunity for the small combinations to get our new dance lists as published, one year's music for piano, violin, and saxophone for 8s. 6d. per year, a remarkable offer. "Tango du Reve" is being featured by a great number of bands, and they declare that it is the best tango they have.

LAREINE & CO., LTD.

Every dance band throughout the country is enthusiastic in praise of the great Exhibition hit, "Let's Go to Wembley."

Wally Dewar (the eminent leader of the Trocadero Band, Blackpool) writes: "I have no hesitation in stating that this will be a winner here."

Hundreds of letters similar to Mr. Dewar's are reaching this firm, which fact only shows how very popular "Let's Go to Wembley" is everywhere.

Many gramophone companies are issuing "Let's Go to Wembley" immediately. Sheet music sales of this number have already established it as one of the "best sellers" of the year.

The "Toronto Orchestra," at Prince's, give a really wonderful performance of "Let's Go to Wembley." A monologue is introduced into the number, each member of the band having a line of the chorus to repeat. This effect, coupled with the introduction of national airs, is meeting with enormous success each night at Prince's.

Another excellent band which features "Lareine" numbers in a delightful fashion is the "San Prado Band," playing at the Dance Hall, Wembley Exhibition. Mr. Johnson (the leader) is to be complimented on his band's wonderful performance each session of "Chinee," the Oriental fox-trot that is becoming so popular.

Other "Lareine" numbers that are in great demand at present are "Get Your Dancin' Shoes," "Capri," "Asia," "She's Far Too Good," "Love's Lagoon" (fox-trots); also "Sweet Little You" (waltz), and two excellent one-steps in "You'll Be the One to be Sorry" and "Down Henley Way." "Monday Morning Blues," whether played as a "Blues" or fox-trot, is always a favourite.

In Glasgow, Norman Austin's Band and Louis Freeman's many dance orchestras make a special feature of "Lareine" items.

Many of the leading dance pianists have now included "Tampering With the Keys" in their repertoires.

Several very strong numbers are shortly being issued by this firm.

ORCHESTRAL ITEMS.

B. FELDMAN & CO.

The famous London Sonora Band, under the direction of Mr. Bobbie Hind, is still scoring everywhere they appear. At the Palace, Huddersfield, last week, they featured "Gigolette," "Fate," and "Horsey! Keep Your Tail Up," with great success.

The San Prado Band (under the direction of Mr. L. A. Johnson) at the Wembley Exhibition Ballroom, is featuring a programme of Feldman numbers. Mr. Johnson informs us that the following tunes are proving big successes: "Not Here, Not There," "I'm Sitting Pretty," "In a Tent," "Gigolette," and "Horsey! Keep Your Tail Up."

Mr. Harold Elmes' Dance Orchestra is also at Wembley, and is featuring with great success "In Love with Love," "Passionetta," "When Will the Sun Shine for Me?" "Midnight Rose," and "Say It With a Ukulele."

Mr. Arthur L. Ward, musical director of Lewis's Café, Manchester, sends us two programmes which include seven Feldman tunes. "Gigolette," "Not Here, Not There," are especially favoured. "Gigolette" is much in request in Manchester.

Mr. Cowell, of the famous Norris Cowell's Syncopators, at Blanchard's Club, W. tells us that he is scoring heavily with "In a Tent," "Midnight Rose," "I'm Sitting Pretty," and "May-Be."

Mr. J. Bruske, the popular musical director of the Finsbury Park Empire, featured "Say it with a Ukulele" and "Gigolette" last week with great success. The week before last he also featured "Horsey! Keep Your Tail Up," which, in his own words, "stopped the bill."

Mons. N. Medvedeff's Russian Balalaika Orchestra is making a special feature of "Horsey! Keep Your Tail Up," at the Crystal Palace this week, and it is one of the biggest hits of their programme.

LAWRENCE WRIGHT MUSIC CO.

Jack Hylton's new band opens to-day (May 7) at the Olympia Ballroom, the largest in the country, with a full repertoire of Wright successes, including "Riviera Rose," "Pasadena," "When It's Night-time in Italy," and a host of others. In competition with many of the principal London bands, this fine combination of expert musicians gained the coveted prize of playing at Olympia for the season.

Harry Wood, the popular conductor of the fine Winter Gardens' ballroom orchestra at Blackpool, has chosen the Wright number, "Twelve o'Clock at Night," as the special fox-trot for the Amateur Dancing Championship of the North, which commenced this week, in connection with the Winter Gardens Dancing Festival.

The St. Hilda Colliery Band, at all their engagements, are featuring and making specialities of many of the Wright musical hits, including "Riviera Rose" and "When It's Night-time in Italy," which they have also broadcasted with very great success.

Harold Taylor's orchestra, at the Empire Picture House, Warrington, played an entire Lawrence Wright repertoire, including "Riviera Rose" and "Pasadena," on May 1, 2, and 3, and is this week also playing a large proportion of the same popular firm's winners.

Marius B. Winter's band is playing "Riviera Rose," "When It's Night-time in Italy," and other Wright successes, wherever these popular musicians are engaged, with the most gratifying results.

Captain Amers' Band of the Royal Air Force is specially featuring "When It's Night-time in Italy," "Felix Kept on Walking," "Riviera Rose," and other Wright numbers with unparalleled success.

Lareine's Rhythm Kings, under the management of Arthur Fottrella, in the Regent Palace Grill Room, also at the Trocadero, feature "Hula Lou," "I Never Miss the Sunshine," "Riviera Rose," "Honolulu Blues," "When It's Night-time in Italy," and the American and Scotch medleys with wonderful success. Eph. Grave, the pianist of the party, plays four of Zez Confrey's great Wright piano solos with consummate skill and effect.

R. Davis, musical director of the Midland Adelphians Band, at the Midland Adelphi Hotel, Liverpool, is playing a number of Wright hits, including "Riviera Rose," "Pasadena," &c., with very great success.

Jack Hylton's famous band, which is at Islington Empire this week, is specialising in a number of Lawrence Wright rages, including "Riviera Rose," "Night-time in Italy," and the famous "Felix Kept on Walking," of which latter they make quite a musical scena occupying some minutes, and winning much laughter as well as applause. In their offering, "Honolulu Blues," all the band play ukeleles.

The original Four Follies, conducted by Stanley Barnett, at the Trocadero Ballroom, Blackpool, are playing a number of Wright hits, and are going particularly well with "Riviera Rose," "When It's Night-time in Italy," "Honolulu Blues," "Sarah," and "The Last Rose of Summer."

FRANCIS & DAY.

That well-known and highly-respected musician Albert Marchbank, who combines the onerous positions of musical director and organist at the Tower Cinema, Peckham, has happily selected for the delectation of his audiences during interludes this week "Linger Awhile." When Mr. Marchbank selects a piece one may be assured of its success, for what he plays one day Peckham is whistling and humming the next.

Those sound musicians the Brightens, of the Corner House, Messrs. Lyons' famous establishment, are featuring regularly many of the firm's most recent hits, among the pieces delighting the enormous clientèle being "Linger Awhile," "Easy Melody," "I Love You" (the American "rage" from the musical play "Little Jessie James"), "Wonderful One," and "Dreamy Melody."

The Cara Five-step, the new dance in five-four time, is continuing to be a topic of the greatest interest in the world of dancing. Most, if not all, teachers of the art have keenly entered into the spirit of this new sensation, and it is quite on the cards that the Cara has come to stay, the increasing demand for piano copies of the same being an unerring criterion.

Jack Hylton's famous band commence their season at Olympia to-day (Wednesday), a building that possesses the largest ball-room in the United Kingdom. Among the pieces programmed by this talented combination of instrumentalists will be found such specially featured items as "Wonderful One," "Arcady," "I Love You," "Linger Awhile," "Easy Melody," and that beautiful novelty hit "Dreamy Melody." The votaries of Terpsichore should be pleased indeed with such a trio of aids to happiness as a beautiful ball-room, Jack Hylton's band, and Francis and Day dance melodies.

The shower of congratulatory letters from musical directors the country round in connection with the new publications, "I Love You" and "Take Those Lips Away" is gratifying in the extreme, and in returning sincere thanks for the same, the Orchestral Department trust that the appreciation of the numbers named will be shown by continually featuring them!

DUFF, STEWART & CO.

There is no doubt but that Montague Clayton's new one-step "Desecration" is going to be an outstanding orchestral number. Theresa Foote writes from Liverpool: "It is immense!" and that expresses the general opinion from everywhere. T. R. Abbott, musical director of the Empire Cinema, Luton, is also featuring it with great success, and writes, in addition, that "Melody Maze" is the finest medley he has ever used, an opinion echoed by Arkite Phillips, conductor of the Aberdare Philharmonic Society.

Howard Jackson, L.L.C.M., is another enthusiast for "Desecration" and Ancliffe's intermezzo "Peacock's Parade."

Alfred Wilkinson, secretary of the ex-Officers' London Band, reports a general demand for all this firm's orchestral novelties, while other musical directors featuring them with signal success are Boyd Beckett, the Hippodrome, Exeter; Lester James, the Alexandra Palace Band; Joseph B. Willmott, Imperial Palace, Canning Town; Colin Beckett, Queen's Palace, Sutton-in-Ashfield; C. F. Rouse, Palace Theatre, Brentwood; William Headlam, Perfect Picture House, Crouch End; Abe Fletcher, of Crawfords, Prince's-street, Edinburgh; and the "Merrie Macs."

SONGS AND DANCES.

Horatio Nicholls, composer of many a famous valse song, gives us one of his best in "Riviera Rose." It was written in the South, and the warm sun got into the melody. The words are by Jean Frederick. Not only is this a great ballad success at concerts, in vaudeville, and on the halls, it figures in most band repertoires, including those of the Savoy Orpheans, the Savoy Havana, Jack Hylton's, and L'Oonie's. Can there be humour in music apart from words or associations? Harry Cahill's "Syncopation on the Brain" is evidence on the affirmative side of the answer to the perennial question. There are smiles in its passages of chromatics that slide up and down in a sort of delirious moan, and in the brisk, racy bits that comment so neatly on them. "Twelve o'Clock at Night," which describes a lonesome lodger's after-the-dance feelings on the way home to his "digs," has an element of seriousness in the words (by Billy Rose and Herman Ruby); but Lon Handman's music lets you see that the lonely one's plaint need not be taken too much to heart. A good few hundred thousands of listeners-in have heard this tune broadcast from the Savoy Orpheans. In Archie Pitt's revue "Mr. Tower of London," Miss Gracie Fields sings Lew Brown and James F. Hanley's "As Long as He Loves Me." This, a song-story of a woman who loves not wisely, perhaps, but well, has an underlying note of pathos that will appeal to many.

"Mickey Donohue," words by Irving and Jack Kaufman and Frank Williams, music by Frank Hughes and Geo. B. McConnell, is a valse song with a swinging lilt to its tune. A fox-trot number that will never be out of season in this country is Neil Pardette and Norman Jay Harvey's "I Never Miss the Sunshine." Its subtitle is "I'm So Used to the Rain." It makes a good dance number. "Hey! You Want any Cod-fish?" is a fishy affair altogether. Its lyric is by Ima Fish, its music by Ura Herring. The chorus, in fox-trot tempo, brings back to memory a famous valse of the day before yesterday: "Sailing." "The Savoy Scottish Medley" one-step, arranged by the leader of the Savoy Orpheans, Debroy Somers, introduces Bonny Scotland's best-known tunes. "I Got it—You'll Get it" is the joint production of two Lews—Lew Brown and Lew Pollack; and the words are ludicrous, too. So it's no wonder the song goes down so well. The tune is a lively march.

This parcel of Lawrence Wright numbers also contains two ballads: "Good-bye, but Not Forever" (by Geo. Graff, junr., and Alfred Solman), a song very effectively written for the voice, and with a well-devised, strongly supporting accompaniment, and "Beyond the Gate of Dreams," a love song with a melodious valse refrain, by Graham John and H. M. Tennent. The latter of the two is sung by Miss Lilian Burgess.

This is "Marcheta" Year.

MARCHETA

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A Love Song of Old Mexico.

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WHITEHALL MUSIC CO.

MUSIC PUBLISHERS,

48, GT. RUSSELL STREET, LONDON, W.C.1.

The Advertisement Manager, 12th April 1924.
"THE ERA," 35, Wellington St., W.C.2.

DEAR SIR,

In your new dance-success-page feature last week we had a preliminary announcement of our new number "DARLINGEST."

It may interest you to know that the results of this have been truly remarkable. Applications for several hundreds of parts have been received and, as this number has not been advertised elsewhere "THE ERA" can claim full credit for every one.

We have, before now, had whole pages in various journals without a fraction of the pull shewn by this small advertisement.

We are, with compliments,

Very truly yours, Whitehall Music Co.
A. T. HOBMAN PARKER, *Proprietor.*

BERKSHIRE OPERATIC CLUB.

The Berkshire Operatic Club, who achieved a great success recently by their excellent representations of "The Yeomen of the Guard," have increased their reputation by producing "The Mikado" at the Royal County Theatre, Reading, in a style which would be quite worthy of a professional company. The theatre was taken for the week—April 28 to May 3—and a special matinée was given on Wednesday, all the performances being attended by crowded and enthusiastic audiences. The opera was produced by Mr. H. Leslie March, who was very ably assisted by Mr. T. W. Yates-Fish. Mr. F. W. Avis was responsible for the arrangements "before the curtain." Mrs. Patricia Gallagher was a delightful Yum Yum, and her charming singing was greatly appreciated. Dr. Saunders Jones gave a finished rendering of the character of Nanki Poo, and his vocal powers were exerted to the utmost. Mr. E. E. Langston gave a very humorous impersonation of Ko Ko, the Lord High Executioner. Mr. Percy Woolliams again enacted the part of Pooh Bah with a keen sense of the Gilbertian humour of the character, his distinct enunciation and his fine idea of the rotund dignity of the Oriental Pluralist being admirably depicted. Mr. J. Balfour Thompson gave a skilful interpretation of the title-rôle. Mr. J. C. Hinton made the most of his opportunities for clever facial expression and effective dialogue as Pish Tush. Mrs. Sybil Gosling played the part of Katisha well, and her rich contralto voice was heard to advantage. Miss A. E. Koster, as Pitti Sing, and Miss K. M. Barker, as Peep Bo, were both very successful. Mr. H. E. Hopcroft did well as Go To. The chorus numbered 50, and their work reached a high standard. The orchestral effects were admirably produced under the leadership of Mr. G. T. Feltham.

On Thursday H.R.H. Princess Arthur of Connaught, and on Friday Viscountess Hampden will perform the opening ceremonies of a grand fête, in the grounds of the famous Old Rye House, Rye Park, Hoddesdon, Herts. An extensive programme has been arranged, which will include all the fun of an old English fair, ballroom dancing, original competitions for valuable prizes, and the performance, twice daily, of an historical pageant on the Rye House plot. The grounds will be open on both days from 2.30 to 11 p.m., and the entire proceeds will be devoted to the Hoddesdon, Rye Park, and District Infant Welfare Building Fund.

FREELANCES' OPERATIC CLUB.

A very good performance of "The Belle of Brittany" was given by the Freelances' Operatic Club at the Stanley Hall, South Norwood. Mr. George W. Wilton, who produced, and Mr. H. Leslie-Smith, the musical director, deserve high praise for their work. Perhaps the best performance was that of Mr. W. Gracey as Baptiste; his gags created much merriment. Mr. Percy S. Quick was a success as the Marquis de St. Gambier. Miss Carol Wilton arranged the dances, and herself danced delightfully as Sousette, and Miss Constance Carter as Babette sang delightfully. Miss Eva Goodwin did well as Mme. Paquellin, and Mr. H. Barnden as her husband was also excellent. Mr. W. J. Wilton and Miss Bessie Chappell, among others, did admirably.

SOUTH LONDON PHILHARMONIC.

A rendering, with full orchestral accompaniment, of Bach's "St. Matthew Passion," was given at the Goldsmiths' College, New Cross, by the South London Philharmonic Society. Mr. William H. Kerridge was the conductor, and had the large chorus and orchestra under perfect command. The singing of the chorus reflected great credit on all concerned, and kept a good balance of tone, especially in the fortissimo passages. Mr. W. T. Ward was solo violinist, Mr. Jno. Robertson was the bass, Mr. John Adams tenor, and soprano and contralto were Miss Ida Cooper and Miss Sybil Cropper respectively, who were in fine voice. Mr. Frank E. Charlton gave an organ recital, playing the Prelude and Fugue in A minor, the Aria in D, and the Choral Prelude ("Dearest Jesus, Thou art here").

A very successful concert was held at the Mortimer Hall, under the auspices of the National Union of Musical Instrument Makers' Society. The solos by Miss Irene Dudman, Miss Marie Shelley, Mr. A. Ward, Mr. Wilfred Ward, Mr. Will Henley, were all appreciated. The gem of the evening was the performance of the twin Sisters Morgan (piano and violin).

Mr. W. Masters, assistant advertising agent and manager of Weston-super-Mare, has been appointed by the Corporation of Bridlington, the popular East Yorkshire watering place, as general manager of New Spa and Opera House. Mr. Masters was chosen from a list of 180 applicants.

THEATRICAL GOSSIP.

"The Punch Bowl"—Stage and the Academy—Birmingham Repertory —H. M. Thorburn Trust Fund.

"The Punch-Bowl."

An interesting engagement for "The Punch-Bowl," Archibald de Bear's revue production, shortly to be presented by Andre Charlot at the Duke of York's Theatre, is that of Miss Hermione Baddeley, who was leading lady in "The Forest" and "The Likes of Her." Miss Baddeley has been temporarily released by Mr. Basil Dean, and this will be her first appearance in revue.

Revue with a Motif.

"The Punch-Bowl" is a revue of a new type, in three parts, instead of the conventional two, the second part being based on the Punch and Judy shows with a motif which serves as the keynote of the entire production. This second part, which was written by Mr. de Bear a couple of years ago, is also divided into three phases, one of which is a ballet.

Alfred Lester's Good Part.

Among the principals at present engaged for "The Punch-Bowl," which will be staged by Mr. Herbert Mason, are Nora Blaney and Gwen Farrar, Anita Elson, Doris Patston, who is making a hit in the "Five o'Clock Follies," Sonnie Hale, Billy Leonard, and Alfred Lester. The last-named has what he considers the part of his life.

"London Life."

"London Life," Arnold Bennett and Edward Knoblock's new drama, will soon be seen at Drury Lane. The cast will include, in addition to Mr. Henry Ainley, who will play the leading rôle, that of a country solicitor, who emerges from provincial obscurity to London prominence, Messrs. J. H. Roberts, Edmund Breon, Grahame Browne, Henry Vibart, Miss Olive Sloane, and Miss Mary Jerrold.

"At Home."

Mr. Donald Calthrop's next venture at the Kingsway Theatre will be a revue entitled "At Home." The cast will include Mr. Donald Calthrop himself, Mr. Mark Lester, Miss Marjorie Gordon, and possibly Miss Sydney Fairbrother.

W. W. Kelly's Indisposition.

The many friends of W. W. Kelly, of the Shakespeare, Liverpool, who went to Leamington Spa some little time ago to recuperate, will be sorry to hear he is but little better.

"Masses of Men."

Ernest Toller's "Masses of Men," the next production of the Stage Society, will take place at the New Theatre on Sunday evening, May 18, and Monday afternoon, May 19, with Miss Sybil Thorndike in the leading female rôle. Lewis Casson is the producer. Special music is being written by John H. Foulds. The setting is by Aubrey Hammond, and the costumes are being designed by Bruce Vincent.

To the Memory of Meggie Albanesi.

Eric Gill has nearly finished the plaque to the memory of Meggie Albanesi, which is to be placed in the foyer of the St. Martin's Theatre.

The Acoustics of the Lane.

Mr. Basil Dean, with Miss Fay Compton, Mr. Leon Quartermaine, and Mr. Henry Ainley, have been testing the acoustics of Drury Lane, which they find to be perfect. The quietest tones of the actors carried everywhere.

"This Marriage."

This evening Messrs. J. E. Vedrenne and Jose G. Levy, a new partnership, present, at the Comedy Theatre, Eliot Crawshay-Williams' new play, "This Marriage." The play, produced by Mr. E. Holman Clark, has a small but select cast, which includes Miss Cathleen Nesbitt, Miss Tallulah Bankhead, Miss Auriol Lee, and Messrs. Herbert Marshall, Tom Reynolds, and A. Bromley-Davenport.

"The Lure."

To-morrow evening, at the Savoy Theatre, Messrs. Martin Lewis and Evan Thomas present James Sabben's mystery play, "The Lure," which has had a successful run in the provinces. Both Mr. Lewis and Mr. Thomas are actor-managers, and will appear in the play with Miss Hilda Bayley and Mr. Cecil Humphreys.

"White Cargo."

Miss Mary Clare is to play the only woman's part in "White Cargo," which is due at the Playhouse on May 15, the male principals including Mr. Franklyn Dyall and Mr. Horace Hodges.

New Comedies for Leicester.

Mr. Robert Courtneidge has taken over the Leicester Opera House, and in due course will present there three new comedies, "The Sport of Kings," by Ian Hay; "The Unfair Sex," by Eric Hudson; and "The Cheerful Liar," by H. F. Maltby.

"Outward Bound" at Stoke Newington.

Sutton Vane's impressive and powerful play, "Outward Bound," is at the Alexandra, Stoke Newington, this week. The leading parts are most effective in the capable hands of Messrs. Clive Ross, Mac Cullum, Harry Morton, Philip Valentine, and H. P. Alexander, Mesdames Janet Hodson, Dorothy Black, and Maud Locker.

The Academy.

There are few pictures of purely theatrical interest in this year's Academy. Mr. Gerald Kelly's excellent portrait of Mr. Arthur Bourchier, in the familiar costume of "John Silver," is a most distinguished piece of work. In the same gallery (No. IV.) all who have seen "The Way of the World" at Hammersmith will notice Miss Doris Zinkeisen's "Scene in St. James's Park," a fascinating study in the spirit of the period of the well-known scene in Congreve's play.

Behind the Scenes.

A picture that will call for a good deal of attention is Mr. Glyn Philpot's "The Resting Acrobats," a delicately-handled and beautifully-painted subject. It is a painter's criticism of the hard life of the stage acrobat, for the woman is shown in a state bordering on collapse, and the small boy is pathetically fondling a pet monkey—a poignant little study of life behind the scenes. Miss Laura Knight's group of Russian players in the picture called "A Rehearsal" is a strong, vigorously-handled study, and among the miniatures is a delightful portrait of Miss Evelyn Laye as Madame de Pompadour, by Mr. Alfred Praga. Edmond Brock's portrait of "John, son of Gladys Cooper," is an attractive picture, and among the sculptures in Gallery No. X. is a finely-modelled and lifelike bust of Mr. Seymour Hicks by Albert Toft.

The Private View.

On Friday there was a greater interest in the "living pictures," and the public had an opportunity of comparing Mr. Arthur Bourchier with Mr. Gerald Kelly's portrait. We noticed Miss Kyrle Bellew looking at the picture of her husband during the afternoon. Miss Gladys Cooper, Sir Squire Bancroft, Mrs. Kendal, and Sir Gerald du Maurier were other visitors.

"Peter Piper."

A new play, entitled "Peter Piper," by Marjorie Ling, will be produced at the King's Hall, Carolinestreet, Tottenham Court-road, at 2.30, on Tuesday, May 13.

"A Marriage of Inconvenience."

The Aldwych Theatre has been secured for the production by the Repertory Players of Henry Lussac's "A Marriage of Inconvenience," on Sunday, May 11. Henry Kendall, Algernon West, and Miss Isabel Jeans have the leading parts, other members of the cast being Miss Ethel Griffies and Claude Allister. The producer is Reginald Denham

Two Song Features.

At the twentieth annual dinner of the Society of Dorset Men in London, held at the Holborn Restaurant on Monday evening, Miss Sybil Arundale, who created the name-part in the original Daly's production, sang "Sloe Eyes," from "The Cingalee"; and Mr. Gregory Stroud sang "Atmosphere!" a song specially written and composed for the occasion by H. C. G. Stevens and Reynell Wreford and accompanied by the composer.

Death of Mr. Richard Ganthony.

We regret to record the death of Mr. Richard Ganthony, the well-known playwright, who died at Richmond after an illness lasting several months, on Tuesday, April 29, at the age of sixty-seven. His most popular play was "A Message from Mars," which was first produced at the Avenue Theatre in 1899 and played 544 times. In it Sir Charles (then Mr.) Hawtrey made one of his greatest hits. Another of Mr. Ganthony's plays was "The Prophecy," which was produced at the Avenue Theatre in 1903.

H. M. Thorburn Trust Fund.

It has been suggested by a few prominent members of the theatrical profession that in view of the esteem and respect in which the late Mr. H. Montague Thorburn (acting manager at the Playhouse for twelve years) was held by everyone connected with the stage, that a fund should be opened to help to provide for the education of his two children, Warwick and Joan, aged 14 and 11. Mr. Thorburn, it will be recalled, died on January 14, and it was not possible for him to make this provision during his lifetime in consequence of his prolonged illness. Subscriptions have already been received from:—

Sir Gerald du Maurier, Sir Arthur Pinero, Sir George Dance, Sir Harry Lauder, Miss Gladys Cooper, Miss Marie Lohr, Miss Violet Loraine, Miss Julia Neilson, Miss Lottie Venne, Miss Tonie Bruce, Miss Madge Titheradge, Mr. Frank Curzon, Mr. Cyril Maude, Mr. Godfrey Tearle, Mr. John Hart, Mr. Fred Terry, Mr. W. W. Kelly, Mr. J. R. Huddlestone, Mr. Michael Faraday, Mr. Leslie Henson, Messrs. J. M. and R. Gatti, Mr. T. B. Vaughan, Mr. Alfred Turner, Mr. Milton Bode, Mr. Charlton Mann, Mr. Louis Nethersole, Mr. C. H. Thomas, United Theatres, Manchester, Mr. Ivor Novello, Mr. Charles Macdona, Mr. I. Goodstein, Mr. J. S. Lyons, Mr. W. R. Masters, Mr. Walter Sawyer, Mr. W. Clarkson, Mr. Herbert Smith, Mr. and Mrs. E. R. Browne, of Jamaica, Music Hall Ladies' Guild (per Mrs. Eilen Coborn and Miss Lottie Albert), Mr. John Hyde, Mr. Kenneth Foster, Mr. Arthur Bauclayr, Mr. Louis Posener, Mr. Lennard Hewland, Mr. Lloyd Davies, Mr. Gilbert Miller, Mr. Owen Nares, Mr. Percy Hutchison, Mr. E. H. Bull, Mr. Ralph Frost, Mr. W. H. Leverton, Mr. Geo. T. Minshull, Mr. Wm. Revell.

Mr. T. B. Vaughan is acting as hon. treasurer, Mr. Louis Nethersole and Mr. Malcolm Wilson as hon. secretaries, and Mr. Henry Wm. Mote (solicitor) and Mr. Charles Thorburn, hon. administrators to the fund.

Birmingham Repertory Reopening.

There have been statements in Birmingham that the Repertory Theatre will reopen with an autumn programme. Mr. Bache Matthews, the Birmingham manager, however, in presiding on Sunday night at the Playgoers' Society annual meeting, said it all depended on the response to the efforts of the Civic Society and other bodies to guarantee an audience equal to three-fourths of the seating capacity of the house. Still, the appeal is making good progress, he added. The Society's membership is 639, a gratifying increase of 216 over the previous year. The Society started after the war with a membership of 146.

French Season.

On May 26 Mlle. Cecile Sorel will commence her French season at the New Oxford Theatre with "The Taming of the Shrew," followed by "La Dame aux Camelias," "Tartuffe," "Les Precieuses Ridicules," "Le Demi-Monde," "Lorsqu'on Aime," and "Marion de Lorme."

"Clicked."

Sir Benjamin Fuller has just received a cable to say that Miss Bessie Clifford, who opened for him at Melbourne, has "clicked." The brevity of the word proves the success she has made.

Old Vic. Opera Comhany for Oxford.

While in Oxford attending the meeting of Convocation this week (she is to receive her honorary degree of M.A. on May 6), Lilian Baylis will make the final arrangements for the first flight of the Old Vic. Opera Company from the Waterloo-road. During Whit-week the opera company will play at the New Theatre, Oxford, a repertory comprising Mozart's "The Marriage of Figaro" and "Don Giovanni," as well as Dame Ethel Smyth's twin operas, "Fete Galante" and "The Boatswain's Mate."

Proud Papa.

Mr. and Mrs. John Killner (Miss Norah de Lange), the clever daughter of Mr. and Mrs. H. de Lange (Miss Annie Hill), have received many congratulations on the birth of a son at Bristol, where the happy father is playing lead at the Little Theatre. Mr. Killner is very popular with Bristolians, and the local Press headed their announcement: "Little Theatre Baby Born to that Popular Actor, John Killner."

"The Cabaret Girl" at Cardiff.

The visit to the New Theatre, Cardiff, last week, of "The Cabaret Girl," was the final appearance of that tour, a very successful run being brought to a close. Mr. Norman Griffin, who has made such a success of the part of Mr. Gravvins, was appearing in his native town, and was accorded a very gratifying reception. Miss Mary Leigh as Flick Morgan captured the hearts of all.

Theatre Audiences and Music.

Mr. Appleby Matthews, who is connected with the Birmingham Repertory Co. and has been conductor of the Birmingham Municipal Orchestra, gave an exhilarating address to the local Playgoers' Society on "Salesmanship and Art." He decried the assumption of undue sensitiveness on the part of the artist to publicity, and said the fact that they were purveyors of art did not relieve them of the responsibility to exercise as much enterprise as if they were selling cabbages. It was conventional humbug for an artist to say with satisfaction that he had no brains for business. Describing theatrical audiences as the most unmusical on earth, he said they persisted in regarding an overture as a not unpleasing noise to cover up the rustle and squeak of their entrance, and the incidental music as an opportunity to pass on the latest scandal. The result was that ultimately the average manager of the commercial theatre gave them exactly what they asked for—perfectly disgusting tosh.

"The Smugglers of Hastings."

Captain Will King—a civil servant—who resides in Hastings, has written the book and lyrics of a comic opera which is at present in rehearsal for production at the local theatre on May 26. The music has been composed by Mr. Arthur Hall, a resident musician. Both gentlemen have had considerable stage experience, especially the author, who, besides being a playwright and dramatist, is an actor, artist, scene painter, and producer. Captain Will King will be known to thousands of ex-Artillery officers as the popular topographical instructor at No. 2 R.G.A. Cadet School, Maresfield Park, Sussex, during the war.

"The Smugglers of Hastings" will be presented under the auspices of the Borough Association of Hastings. It is hoped later on to produce the opera in London, and arrangements have been made to transfer the entire cast for a week to a West-End theatre. In addition to the opera, Captain Will King has written a romantic drama which is to be performed as a pastoral play. This also deals with historical events, and performed in the picturesque setting of Alexandra Park on the town's pastoral stage, promises to be an unique attraction to visitors this summer.

"C. B.'s" Lecture.

On Thursday, May 15, Mr. C. B. Cochran is to lecture to the Incorporated Sales Managers' Association on the subject of "Selling a Play to the Public." The occasion will be a dinner at the Old Colony Club, Aldwych House, Aldwych, and although these functions are usually only open to members, a limited number of non-members will be admitted. Those interested should make immediate application to the hon. sec., I.S.M.A., General-buildings, Aldwych, W.C.2. Tickets, including dinner, are 6s. 6d. each.

Summer Engagements at Oxford.

Mr. Dorrill's list of spring and summer engagements at the New Theatre, Oxford, is more than usually interesting, the bookings including: "The Cabaret Girl"; Miss Hilda Trevelyan, in "What Every Woman Knows"; London Theatre Guild in "Outward Bound"; a return visit of Jack Buchanan's company with "Battling Butler"; personal visits of Miss Phyllis Dare in "The Street Singer" and Mr. Matheson Lang in "The Bad Man"; the "Old Vic." Opera Company in repertoire; M. Klitt-Gaarde's company in "The Nine O'Clock Revue"; and the St. James's Productions, Ltd., in the comedy, "Plus Fours."

Lena Ashwell Players at Watford.

At the conclusion of the performance of Bernard Shaw's "The Devil's Disciple," the last production of the Lena Ashwell Players' season at St. John's Hall, Watford, Miss Lena Ashwell, replying, after gifts had been presented to each of the players by the chairman of the local association of the Friends of the Players (Mr. Bell), said that they were anxious to have theatres in every big town, and they were doing their work and presenting the plays each week in the hope that eventually we shall have many civic theatres and what we all wanted—a national theatre. Until then they (the Players) were trying to do what we all desired. We had the greatest dramatic literature of the people of the world, but no national playhouse. She thanked the Rev. R. L. James (vicar of St. John's, Watford), Mrs. Morten Turner, and Capt. Bell, for their kindness during the season. "The Dark Lady of the Sonnets" was played as a curtain-raiser.

The Charles Frohman Memorial.

Almost immediately after the death of Mr. Charles Frohman—who, it will be recalled, went down with the Lusitania when she was torpedoed by a German submarine in 1915—Sir James Barrie, the late Mr. Haddon Chambers, Mr. Frederick Harrison, and Mrs. Drummond (Pauline Chase), on behalf of the subscribers to the fund, decided to offer a Memorial Fountain to the Town Council of Marlow-on-Thames, the place Charles Frohman loved best.

The Town Council gave a site for the erection of the fountain, and its erection was entrusted to Mr. Lennard D. Merrifield. Owing to the war and other emergencies, its completion has been delayed, but the fountain is now finished and stands near the War Memorial, within sight and sound of the river.

The fountain is suggestive of the spirit of Youth, Spring and the Joy of Life, and for the inscription Mr. Merrifield has quoted Sapho's dying words to her daughter:—

"For it is not right that in a house
the Muses haunt
Mourning should dwell; such things
befit us not."

Because of the illness of Sir James Barrie and Mr. Frederick Harrison its opening was purely informal. Both wished to be present, but as this was impossible, it was decided to declare the memorial open without any ceremony.

Sale of Theatrical Costumes.

The complete wardrobes used in "Dover Street to Dixie," "Eclipse," "London, Paris and New York," "So This Is London," and "The Better 'Ole," are included in the catalogue of theatrical costumes for disposal on May 21 and 22, at 12, by Messrs. Debenham, Storr & Sons, Ltd., the well-known auctioneers, of 26, King-street, Covent Garden, W.C.2.

Many Happy Returns to:—

James Hunter—Thursday, May 8.
Madge O'Neill—Thursday, May 8.
Sir J. M. Barrie—Friday, May 9.
R. C. Carton—Saturday, May 10.
Polly Emery—Saturday, May 10.
Frank Hardie—Saturday, May 10.
Walter Passmore—Saturday, May 10.
J. B. Fagan—Saturday, May 10.
Harry Mountford—Sunday, May 11.
Sam Richards—Sunday, May 11.
Erica Adair—Monday, May 12.
Francis—Monday, May 12.
Lady de Frece—Tuesday, May 13.
Fred Durham—Tuesday, May 13.
Sir Squire Bancroft—Wednesday, May 14.
Sir Hall Caine—Wednesday, May 14.
Frank Gilmore—Wednesday, May 14.

The engagement is announced of Miss Barbara Vaughton, the talented and charming young actress, who is now playing in Mr. Edward Dunstan's Shakespearean company at St. Helens, to Dr. Eric Reid, the popular St. Helens police surgeon.

Mr. Edward Avinal last week took up the position of business manager at the Grand Theatre, Derby. Mr. Avinal, who has had a wide experience, is well known in Derby, having been for a long period the lessee of the old Palace Theatre (now the Palais de Danse).

PREMIERES OF THE WEEK.

"COME IN."

At the Queen's.

A Song Show, Written and Produced by Harry Grattan, with Music by Clay Smith and Lyrics by Fred Godfrey. Presented by Lee White at the Queen's Theatre on Thursday, May 1.

Some time after ten o'clock on Thursday last Mr. Clay Smith was seen for the first time in the new revue in which he and Miss Lee White are making their reappearance on the London stage. The audience breathed a sigh of relief, and gave the famous pair of entertainers the reception of their lives. Then followed fifteen minutes of undiluted pleasure. Some of the old songs were sung, including "Absence Makes the Heart Grow Fonder" (how the house cheered!) and several new ones; once more we listened to the happy, good-natured badinage all done with such perfect art and assurance, and we began to realise again all that we had lost while they were in Australia. A great deal of nonsense has been written about "personality" on the stage, but if the word means anything at all, it means "Lee White." She can capture any audience at once, everything she does is so good-humoured and expansive, and a poor song becomes a rattling good number before this consummate artist has finished with it. But even Lee White could not save the show on Thursday. She and Mr. Clay Smith misjudged the feelings of the gallery and the pit, but the applause which followed their own appearances should have made it sufficiently clear that the grievance was about the main part of the revue. It was not merely a case of under-rehearsal. Weeks of producing could not save some of the sketches, for they lacked wit and point in the dialogue, and a good deal of the material is unsuitable for revue purposes.

One of the most wearisome items had the misfortune to come immediately after Miss Lee White and Mr. Clay Smith's turn, and the "let-down" was felt the more acutely. It was called "Stung," and, as far as we could make out, practically every member of the company, except the two principals, is turned into a different sort of being through the sting of a new species of gnat. At the beginning the burlesque of a French revue promised well, but it fizzled out lamentably. "East is East" was noticeable only for Miss Lee White's song, and the scene in the dressing-room was saved by a clever young artist, Miss Billee Lockwood, who told amusing Scotch stories after some of the other girls, Miss Betty Bolton, Miss Favette Perry, and Miss Irene North among them, had given one or two slight imitations. "The Legend of the Nile" was attractively set, and there were opportunities in this scene for some good dancing by Mr. Fred Leslie and Miss Mae Baird and Mr. Archie Thompson. The two last-named also gave an amusing turn in the final scene, when they burlesqued a pair of society cabaret dancers.

Next to the Miss Lee White's appearance with Mr. Clay Smith, the best thing in the show was the "Bonzo" number, which was made by the juvenile who was dressed as the famous pup. It was a charming little interlude. The opening interruption by the gentleman in the box had some witty lines, and Mr. Reggie Purdie and Mr. Gus MacNaughten played up to each other well, and other artists who worked hard with the poor material at their disposal were Miss Betty Bolton (who is remembered well as a very precocious child in the early Ambassador revues), Mr. Bob Cory, and Miss Ella Milne.

"THE DISCOVERY."

Comedy in Five Acts, by Frances Sheridan and Aldous Huxley.

Betty	Val Hovenden
Susan	Joan Castle
Lady Medway	Dorothy Massingham
Lord Medway	Randle Ayrton
Sir Harry Flutter	Richard Bird
Footman	Ivan Samson
Louisa	Fay Yeatman
Colonel Medway	Andrew Shanks
Creditor	Harold Scott
Lady Flutter	Isabel Jeans
Sir Anthony Branville	Herbert Waring
Mrs. Knightly	Margaret Yarde
Miss Richly	Joyce Kennedy

The Three Hundred Club, a society formed by Mrs. Geoffrey Whitworth for the purpose of producing new plays with a "literary quality," gave its first performance on Sunday evening at the R.A.D.A. Theatre in Malet-street, when "The Discovery," a comedy by Frances Sheridan and Aldous Huxley, was played. Even such an interesting collaboration—Sheridan's mother, and one of the most brilliant of the younger modern authors—has not succeeded in producing a consistently amusing play, and we are surprised that Mr. Huxley did not shorten some of the dull patches of dialogue in the first act or two. To his credit, however, he has in this free adaptation retained the eighteenth century savour.

The "discovery" in the original play was made by Lord Medway, who found that he was attempting to marry his unwilling son to his own illegitimate daughter. This is now altered by the introduction of a new character in the person of Harry, Sir Anthony Brainville's nephew, who enters Lord Medway's service disguised as a footman—a theatrical device so much in the spirit of the period that we are surprised that Mrs. Sheridan did not use it herself. This helps to clear up the story. Mrs. Knightly makes amorous advances to the beautiful footman, and to save her "honour," she helps the two young couples to marry their true loves; young Medway has his Clara, and his sister her beloved Harry. There are some amusing scenes, and Sir Anthony's solemn proposal to Louisa was good fun. Lord and Lady Flutter, with their stupid quarrels and equally absurd reconciliation, are fairly entertaining, but probably the best character in the play is old Sir Anthony ("Uncle Parenthesis" as young Flutter describes him), with his insipid solemnity.

The play was well acted, and Mr. Randle Ayrton particularly acquitted himself well as Lord Medway. It was a sound, subtly-handled performance with the possible fault that it was a trifle slow in places. Mr. Herbert Waring was excellent as Sir Anthony, and mouthed those long pretentious phrases as if every syllable was fraught with meaning. It was a most amusing piece of acting. Miss Margaret Yarde enjoyed herself immensely as the widow Knightly, and made all her points cleverly and easily. As the stupid Lady Flutter, Miss Isabel Jeans gave another of those wonderful exhibitions of simple ingenuousness and roguishness that seem to be her special forte. Mr. Richard Bird as Lord Flutter, was hardly as comfortable in costume as he is in modern parts, and Miss Dorothy Massingham whose favourite pastime as Lady Medway was saving young wives from ruin, much to her husband's chagrin, had very few opportunities. Mr. Ivan Samson looked splendid as the footman, and there were good performances from Miss Fay Yeatman, Mr. Andrew Shanks, and Mr. Harold Scott.

"TONI."

At Birmingham.

This week the George Edwardes' production of "Toni" is playing to large audiences at Birmingham Prince of Wales' Theatre. Mr. Douglas Furber (joint author with Capt. Harry Graham) has a part in the play among a strong cast, which includes June, who made a name for herself in "Little Nelly Kelly," and Miss Elsie Randolph, who has been playing Mariette in "Madam Pompadour" at Daly's Theatre. "Toni" was, of course, presented at Birmingham before Mr. Jack Buchanan's departure for America, whence he has just returned. If anything, it has been improved. Toni is the proprietor of Cironnier's, a fashionable drapery establishment, and travels abroad for orders. Princess Stephanie, from a European State, flies to England for help: her country is in danger of revolution. She has no one to trust, and requires the aid and support of a strong Englishman. She alights on Toni, otherwise Anthony Prince, and this being musical comedy, Toni is reluctantly forced into all kinds of serio-comic situations, which result in his entire success as the saviour of the Princess and her country.

The play sparkles with inconsequential and laughter-provoking passages, of which Mr. Jack Buchanan's personality makes the most. He is the acme of nonchalance and mock modesty, and dances as well as he sings. He even desires to encourage his friend's love suit at his own expense; and Mr. Bobby Blythe as Hector (his confidante) gives a thoroughly straightforward pourtrayal. Miss Veronica Brady again appears as Toni's partner, and preserves her versatility and activity to a wonderful degree. Miss June now takes the rôle of the Princess. Her lissome figure and graceful movement and expression quite captivated the audience. Her dancing, together with her part in the delightful love duet with Toni, were outstanding features of the performance. The folly of Miss Elsie Randolph had a directness which contrasted well with the quieter rôle of the Princess, and Mr. Charles Stone's Republican study was amusingly abrupt and quite good. Then Mr. Furber appeared as Tscharkeff in vastly entertaining style. His array of wartime slang was absurdly funny. Incidentally, he is Folly's fiancé, and second in that respect to Prince Paul, a designing person, who aspires to the throne and the Princess's hand. He has, however, parted with a royal charm-stone to Folly, who, at the crucial moment, hands it, not to Paul as intended, but to Hector. The latter defies the Prince—whom Mr. Fred Groves plays in proper villainous fashion—and ultimately Toni gains possession of the stone. By passing it on to the Republican he secures the loyalty of a superstitious people to the Princess, and incidentally to himself. There is a humorous counsel of opposing conspirators, and several taking scenes, in which the ensembles may be regarded as a mannequin parade. Certainly the play is richly dressed. The music has continuity and several of the numbers are eminently agreeable. Miss Ethel Taylor as the head girl, Mr. Hastings Lynn as manager at Cironnier's, and Mr. Noel Colne as Col. Chance act in capable fashion. The chief points of this musical comedy are its brightness, its uninterrupted sequence of comedy situations and dialogue, and its attractive dancing and dressing. Both Mr. Buchanan and Miss June had to make acknowledgment of the many recalls at the finish, as did Miss Brady and Mr. Furber.

THE REALM OF MUSIC.

MISS DAISY KENNEDY.

The biggest thing in the programme of Miss Daisy Kennedy's violin recital at Wigmore Hall was John Ireland's A minor sonata. This, with the co-operation of the composer in the pianoforte part, was given one of the best performances in our experience of the work. Miss Kennedy's style, broad and strong, and pulsing with vitality, suits this modern music well. Her bow sang gloriously in the soaring slow movement, and the last movement positively leapt with life. Three groups of small pieces began with 17th century Detouches and ended with Kreisler. César Franck, Cyril Scott, Nandor Zsolt, Ravel, and Debussy composed the diversified middle group. The playing of these was an uncommonly stimulating experience; and not alone for the technical mastery they revealed, but also because, in the approach to each, the mental attitude of the player was entirely changed. Miss Ella Ivimey rendered good service at the piano.

MISS SONIA HERMA.

Miss Sonia Herma's recital of operatic songs at Queen's Hall was, in many respects, the most successful of the series thus far. Her style is essentially dramatic; she has the power, the extension, and the warmth of tone that the music of the theatre calls for, and her range of expression is wide. Few singers could pass as convincingly from the Ariette in Bretry's "Richard Cœur-de-Lion"—the naive out-pouring of a tremulous, shrinking girl—to the "Habanera" in "Carmen." The restraint of the concert platform was necessarily thrown over this famous song of Bizet's, yet sufficient of tigerish voluptuousness was suggested to make the listener feel that here was a Carmen who would be well worth hearing on the stage. Some songs from Russian operas—Tchaikovsky's "Pique Dame" and Rimsky-Korsakov's "Snow Birl" and "Sadko" were among the most admirably sung of the evening. Miss Herma had to sing many "encores." Again she had the always helpful support of Mr. Craxton at the piano.

MR. EMILIO TROMBEN.

Mr. Emilio Tromben, an Italian violinist, gave a recital in the Steinway Hall. His tone is not remarkable for power, but it is sweet and sound, and he plays with much refinement of style. One of his best points is the ease and freedom of his bowing. Bach's Concerto in A minor opened the programme, and Brahms's Sonata in D minor followed, preceding a new concerto by the Italian composer, Zandondi. The Bach was beautifully phrased, rhythmically flowing, and the playing lithe and finished in detail. Mr. O'Connor Morris, at the piano, did excellent service, although we thought him inclined to be overwhelming at times in the Brahms. But apart from this the sonata was given a capable performance. It was firmly and broadly handled by both players.

MME. LESCHETIZKY.

Mme. Marie Gabrielle Leschetizky's playing at her recital in Wigmore Hall was distinguished by its musicalness. Many pianists of the day lay themselves out to extract from their instrument the powers of a full orchestra, but only succeed in bringing us with a sort of shock to the realisation of the piano's remarkable limitations. Mme. Leschetizky made its capacity seem almost unlimited simply by keeping well within those limits. This sense of proportion is not the least of her gifts. She has a beautiful tone, which she can colour most effectively, as she proved in some modern pieces by Granados and Albeniz, and great agility of finger. Chopin's B minor sonata brought some wonderfully clear and dexterous playing.

MISS KATHLEEN CRUICKSHANK.

Although Miss Kathleen Cruickshank's crinoline really had nothing to do with the programme of her "recital in costume" at Æolian Hall—which was composed of old and contemporary English settings of old English lyrics, old French chansons, German lieder, and negro spirituals—it served what is perhaps the main purpose of young women's dress very well: it made a pretty wearer look prettier still. No doubt the choice of period was determined to some extent by the bent of mind. The roguish-demure air that properly belongs to crinoline, or, at any rate, "goes with" it, sat so well on Miss Cruickshank that one was persuaded it must be natural to her; and was confirmed in the persuasion by the fact that the songs in the programme which admitted of an interpretation in that particular vein were by far the best suited to her method of using her voice (a clear, musical soprano), and to her style generally. One could hardly hope to hear Wolf's "The Mouse-trap" more charmingly sung, for instance. Miss Cruickshank's audience were delighted with her in not only these but in everything she did, and demanded many encores. Mr. Harold Craxton was the accompanist.

MR. HENRI GIL-MARCHEX.

The French pianist, Mr. Henri Gil-Marchex, has by now made us pretty well acquainted with his quality. It was only the other day that he was heard at the Ravel concert. He played brilliantly again at his recital—the first of two—in Wigmore Hall. His technical command is certainly masterly. The G flat study, in the Chopin group, was played with a clearness of detail amazing, considering the swiftness of the pace. The Valse in A minor was another delicate piece of work, and the Scherzo in B flat minor a brilliant rhythmical study. Mr. Gil-Marchex also shines as a colourist. Some Ravel and Debussy pieces shimmered and glittered in a luminous haze.

MELODY AND MOVEMENT.

Miss Annea Spong and Miss Cedar Paul's programme at Æolian Hall was well away from the stereotyped order of recitals. It was described as "Melody and Rhythmic Movement." The Melody part comprised traditional songs of many countries, grouped into "pastorals" from Savoy, Switzerland, England; sea and boat songs from France, Russia, Holland; and story-songs from the Hebrides. These were sung by Miss Paul. The Rhythmic Movement part was made up of dances and studies by Miss Spong (who is the Principal of the Spong School of Dancing) and her pupils. How expressive an instrument the human body can be made was shown us by Miss Spong. She gave a dance (if so it could be called: it was rather a series of postures flowing in and out of one another) to the music of a prelude of Chopin. One's eye followed the movements, and through one's mind passed a procession of figures of tragedy—Lady Macbeth in the Sleep-walking Scene, Volumnia, Cordelia, Isabella, and ever so many more. In essence they were all there. It is hardly possible, one imagines, to pay a higher compliment than that. It was brought home that, given a body trained to such fine uses, a tragedienne's goal is half won. In the studies we saw the system piecemeal, as it were. They were remarkably interesting. Some of the students seemed capable of almost incredible swiftness and precision of movement. Others gave graceful and expressive dances. Lesley Macpherson, Mary Evans, Dot Witter, Grace Guy all did promising work. Some of the young people also took part as actors and dancers with Miss Paul in dramatisations of her songs. Those supposed to be sung "Round the Peat-fire" were made into little acted scenes with most charming effect.

QUEEN'S HALL SYMPHONY.

The New Queen's Hall orchestra's expiring season, under Sir Henry Wood, which ended on Saturday, brought a last novelty in the shape of a ballad for orchestra by Leos Janácek, called "The Fiddler's Child." The Moravian composer, it appears, writes always to a programme. This is a tale in music of a fiddler who has just died, leaving a child behind him. His ghost comes back at night, plays on his violin, and with ghostly music draws the child's spirit out of its sleeping body. Here there are opportunities for lively contrasts between the unearthly strains and those symbolising the very earthly elements composing an ancient crone who sores as she rocks the cradle. But the opposing themes (some of them, given to solo violin, are expressive), are not welded into a homogeneous whole. The work has a disjointed effect. The rest of the programme had undergone several changes since its first announcement. One of these was made necessary by the illness of Moriz Rosenthal. Moiseiwitsch, who took his place, gave one of the most brilliant performances of the solo part in Tchaikovsky's first pianoforte concerto that even he has to his record. Then we had Delius's "Dance Rhapsody" (No. 1), Strauss's "Till Eulenspiegel," and Mozart's "Haffner" symphony. The orchestra gave some clear and finished playing in the Mozart, and an excellent performance of the Strauss. Their part in the concerto sounded at times end-of-the-season-ish; perhaps in comparison with Moiseiwitsch's astoundingly vivid playing.

CONCERTS FOR CHILDREN.

So great was the success of the first orchestral concert for children at Central Hall that the organiser, Mr. Robert Mayer, has been emboldened to arrange for two more, to take place, also at Central Hall, on May 17 and June 14. Further, after the summer holidays are over, there is to be started a new series, again under the conductorship of Mr. Adrian Boult. Mr. Boult, at the first concert, proved himself just the right man for this particular venture. He was brief, and clear, and put what he had to say about each piece of music played in such happily chosen words that the children not only took to him at once, but followed him with the closest attention. The parents and other adult appendages who were admitted as guardians to the young audience (no grown-up being allowed to enter unless so accompanied!) were so impressed that many of them went home and wrote letters full of congratulatory messages and promises of further support. All of which makes very good hearing. A point of interest is that Mr. Walter Damrosch, the conductor of the New York Symphony Orchestra, is coming specially from Paris to conduct the second concert. He is one of the pioneers of the children's movement on the "other side."

The British National Opera Company begin a season of opera in English at His Majesty's Theatre on June 5, by arrangement with Messrs. Grossmith and Malone. Mr. Frederic Austin, the artistic director, promises a new production. This is Vaughan-Williams' two-act opera, "Hugh the Drover," which is to be given its first actual performance a little earlier at the Royal College of Music by students of the opera class there. During the season we are to hear Debussy's "Pelleas and Mélisande"—a very welcome revival this; and it is being done for the first time in an English version of Maeterlinck's poetic drama—and also Sir Alexander Mackenzie's "The Eve of St John," the one-act opera produced by the company a few days ago during their provincial tour. For the rest, the répertoire will be drawn from the British, French, German, Italian, and Russian operas already performed by the company in their seasons at Covent Garden.

The Carl Rosa Company's season at the "Scala" begins on May 26, and will last at least a month. "Fidelio" has been chosen as the opening opera. It will be repeated on the following Wednesday and Friday. "Samson" occupies the Tuesday and Saturday matinées, "Faust" the evenings of Thursday and Saturday. The directors have come to the wise decision to put on three operas in a week, instead of attempting what has always been found an impossible feat—to produce a different one at each performance, and to give a satisfactory account of each. De Lara's "Three Musketeers" will be given its first London performance during the second week.

The following candidates gained the gold and silver medals, offered by the Associated Board of the Royal Academy of Music and the Royal College of Music, for the highest and the second highest honours marks, respectively, in the final, advanced, and intermediate grades of the local centre examinations in March-April last, the competitions being open to all candidates in the British Isles:—

Final Grade Gold Medal: Dorothy V. Manley, Blackburn Centre, pianoforte. Final Grade Silver Medal: Doris E. R. Edwards, Plymouth Centre, pianoforte. Advanced Grade Gold Medal: Evelyn F. Bray, Plymouth Centre, pianoforte. Advanced Grade Silver Medal: Doris M. Nodder, Plymouth Centre, violoncello. Intermediate Grade Gold Medal: Thomas H. Keen, Glasgow Centre, pianoforte. Intermediate Grade Silver Medal: Mary A. E. Popin, Yeovil Centre, pianoforte.

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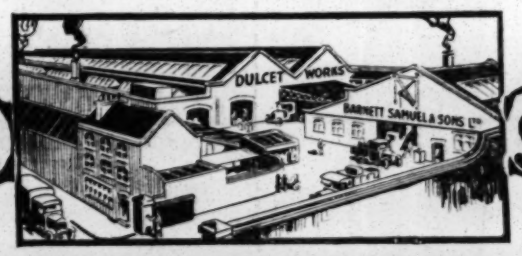

CARNEGIE TRUST MUSICAL AWARDS.

Although the number of works sent in for the annual competition under the Carnegie United Kingdom Trust was smaller than usual, the adjudicators report that the average level of attainment was considerably higher. Many compositions were of real value, and some of real distinction. Indeed, so striking was the general advance that a recommendation has been made that seven, instead of the customary number of six, works, shall receive honour of publication.

These are as follows:—

Arthur Benjamin.—Pastoral fantasia for string quartet.
Gerald Finzi.—"A Severn Rhapsody" for chamber orchestra.
C. Armstrong Gibbs.—"The Blue Peter," a comic opera for a small cast.
Ivor Gurney.—"The Western Playland," a song-cycle on poems by A. E. Housman.
Cyril Scott.—Quintet for pianoforte and strings.
W. T. Walton.—Quartet for pianoforte and strings.
W. G. Whittaker.—"A Lyke-Wake Dirge" for chorus and orchestra.

At their joint recital at the Æolian Hall to-morrow afternoon, Beatrice Harrison and Harriet Cohen will give the second performance of Arnold Bax's sonata for 'cello and piano, and Miss Harrison will give the first public performance of Kodaly's sonata for 'cello alone. The programme further includes Bach's sonata in G major for 'cello and piano, and piano pieces by Eax, Ireland, and Goossens.

Mr. Eugene Goossens is to conduct the performance of Coleridge-Taylor's "Hiawatha" in opera form at Albert Hall. Another recruit to this effort on behalf of the National Institute for the Blind is Miss Maggie Teyte, who has been too long absent from the London stage. She will alternate with Miss Kathleen Destournel in the part of Minnehaha. For the ballet—an important feature of the production—Mr. Hiawatha Coleridge-Taylor is the conductor. The music chosen includes two "Dream Dances," written by the famous negro composer for an opera that was never finished, and several other unpublished pieces. In the "Wedding Feast" there is to be a "Bird Dance" performed by a company of twelve clever children who represent the final selection from hundreds of applicants.

ROYAL COLLEGE OF MUSIC.

The following awards have been made:—

CHARLOTTE HOLMES EXHIBITION (£15).

Stuart Robertson (resigns the emoluments).
Lindsay J. Wills £10
Marjorie M. Buckle 5

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Strings:—Lois Meads.
Organ:—Cecil J. Belcher.
Pianoforte: John B. H. Longmire, Frankland Colsa-Dent, Roland T. Pask, Francis H. Clarke.

Special grants have been awarded to the following:—Mrs. Adelaide S. Amery, Mary F. Binns, Mabel A. Cruwys, Gwyneth M. Edwards, Douglas E. Griffin, Mary Haworth, Mary G. McEldowney, Dorothea Marno, J. M. Sinnett-Jones, Mary Ross.

THE FOL DE ROLS.

The Fol de Rols Concert Party opened their summer season at the Floral Hall, Westcliff, at Easter. The hall was prettily decorated and packed to overflowing, the audience greeting speeches, songs, dances, and special scenes with much enthusiasm. Every member of the party was welcomed like an old friend returned to the family fold. From George Royle, the managing director and elocutionist, to delightfully droll Connie Clive, dainty Marjory Wyn, sweet-voiced Muriel Farquhar, Edward Sydney and Milton Stanley, George Morgan (the versatile comedian and dancer), and Leslie Romney at the piano, every turn received hearty applause.

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They whisper "I love you,"
So linger awhile.
And when you have gone away,
Each hour will seem a day,
I've something to tell you,
So linger awhile

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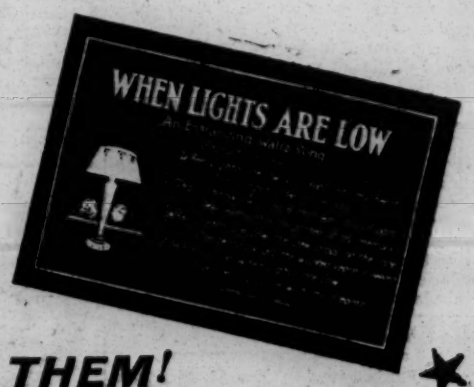

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"The rain, it raineth-ed every day" last week, didn't it? And such rain on one or two of the days! Goloshes, umbrellas and mackintoshes were the only possible wear. No wonder there is a movement on foot for "Brighter Mackintoshes." The very latest are the rubbered crêpe-de-chine variety, but made reversible in two different colours — beige, lined with nigger brown, almond green and biscuit colour, bright blue and silver grey, deep rose pink and black, and so forth. Yet considering all these baits of the mackintosh-makers, we English do not seem to take kindly to waterproofs-de-luxe. Perhaps we might if they provided goloshes, umbrellas and hats all to match! Let us hope by the time you read this the sun will be shining overtime to make up for all those surplus inches of rain we've had.

The Tapestry Coat.

The short tapestry coat—it comes from Paris, needless to say—is to be the thing for tennis wear this summer. Slipped on over our little plain white crêpe-de-chine frocks, with their pleated skirts, I can imagine it looking really delicious, and what a comfort it will be on the river or the promenades at home and the places abroad if the wind should be chillsome.

Stork Embroideries.

Lee White chose some really beautiful frocks to wear in "Come In" at the Queen's Theatre. Perfectly lovely is the white georgette embroidered with an enormous stork in black and white with the palest pink shading of diamonds on its breast, a hint of pale green in the leaves and bullrushes of black. Lots of the newest French model frocks have these large embroidered "pictures" on them.

More Pink.

There's no need to indulge in the Cockney expression "Strike me pink!" for everyone has been struck pink this season. There's pink everywhere—in the dance clubs, restaurants and ballrooms—from the palest blush to the deepest damask! Lee White has chosen shell-pink for another of her frocks, which is trimmed with tiny tufts of ostrich feathers in the same shade. There's a cloak of chiffon to match with a high collar made of thirty or more tightly curled ostrich feathers. A delicious thing! Frankly, though, I didn't like the pink woven lamé wrap which enveloped her like a sheath and fastened somehow on the shoulders with a couple of press studs. This, too, had a fringe of long fronded feathers. Beneath it she wore a white crystal-beaded georgette dress with one wing sleeve and a cross-over bodice—one shoulder of the georgette and the other of diamenté. For colour there was a huge trail of red feathers wide enough to be called a panel at one side.

Betty Bolton.

In the cast is Betty Bolton, who hasn't been seen on the stage since Lee White gave her last show in London. She was then a clever infant prodigy. She is now "grown up," and wears a very pretty gold lace frock in one item, with slightly bouffante sides, a cross-over bodice, and a trail of pink flowers at the side. Her hair is done in the new French way I've christened the "Halo Hairdressing." It is parted in the centre, drawn back, and the rest of it is fluffed up and forms a sort of halo on the crown of the head.

White is Perfect.

Why, oh! why can't we all afford to wear white! It really looks so absolutely perfect, and, moreover, it suits those who are past débutante age. It was at the ball last week at The Hill, Hampstead—Lord Leverhulme's place, you know—that I saw Miss Vacani, looking absolutely perfect in a quite plain frock of white, with which she wore a silver wig. It was the frock she wore in the pageant as "Peace," and it had just a touch of the palest green about it, but not the suggestion of any other colour at all. Pink—as I've remarked before—was the most prominent colour in the big new ball-room, and it is very becoming to brunettes. Miss Sylvia Ogden wore a very pretty pink frock, with a necklace of those large, pinkish pearls which are so tremendously popular just now.

Reville's Prophecy.

If Reville is anything of a prophet—and, of course, he ought to be—most of the dance frocks this spring will be perfectly flat, front and back, but bouffante at the side by means of big bows with flowing ends or dozens of loops of ribbon or trails and trails of flowers, or several panels of varying lengths. So much I gathered by the frocks worn by the chorus in "Come In."

Colours.

Colours everywhere are mixed just now, very mixed. Even Lee White had been given a frock I didn't like a bit, with a blue top and masses of green and royal and pale-blue feathers. Discretion had certainly been outrun by valour in that case! The new yellow is called the gosling yellow, and I like it; while Marjorie Moss, back again in the Midnight Follies and dancing adorably, tells me of a lilac called nymphe emu.

The 268th Performance.

To celebrate the 268th performance of "Our Betters," at the Globe Theatre, everybody has had new dresses, and all Margaret Bannerman's new frocks were even prettier than the old ones. I noticed, too, that in every one of her dresses the waistline is not round the region of the hips or the knees, but is in its normal place. Her first act was in a rather lovely night-blue with wide sleeves. In the same act Constance Collier wears a very smart frock of burnt orange georgette with gold lace on the skirt, a brown hat, and a narrow scarf of the same burnt orange.

Crosses.

We've heard lately that a number of the most up-to-date mannequins wore huge Russian crosses at the spring dress shows; latterly several débutantes have followed this fashion, and Constance Collier wears one of these huge crosses with her second-act frock of pale green—a most attractive affair, with ruby-red diamenté embroidered in lines, with a touch of black here and there. I liked Margaret's cloth of silver with its two panels all embroidered with diamonds and a long train, while Alice Mosley had on a sweet little ingenue dress of pale pink with a deep ostrich feather border and a huge pale-pink feather fan.

White Again.

The most exquisite frock of all, however, was Margaret Bannerman's last one—a filmy affair of white georgette with a gathered apron front embroidered at the hem with a design of leaves and flowers in sparkling mock diamonds and a long, narrow line of the glittering diamonds running from neck to hem, both back and front. I liked Constance Collier's black-satin hat, which she wore with a rust-red and black dress and long coat—the inevitable white camelia tucked into the fur of the collar.

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SOUTH AFRICAN NEWS.

(FROM OUR CAPE TOWN CORRESPONDENT.)

JOHANNESBURG, April 2, 1924.—Maurice Moscovitch and company opened brilliantly at His Majesty's (African Theatres) with "The Merchant," and a perfect pæan of praise has gone forth from Press and public alike on Moscovitch's interpretation of Shylock. It is a most human performance, and brings out strongly the human side of Shakespeare's Jew. Moscovitch does not attempt to gloss over Shylock's love of usury and his determined effort to revenge his wrongs by striking at Antonio. He employs all his art in the delineation of a character that is, at best, exceedingly complex, and at the worst, a study in hatred and oppression. His Shylock is reasonable and unreasonable, a real human being swayed alternately by love and hatred, pride of race and hatred of his oppressors, seeing in his ducats the source of power that permits him to be tolerated; his daughter's defection leaves him stunned and venomous, all his plans and objects defeated, and with one single idea deeply rooted in his mind—to revenge himself upon his oppressors by blindly striking at one of the best-loved among them. His attitude at the trial scene, from a man secure in his knowledge that he is about to accomplish his dearly bought revenge to his bitter humiliation and degradation, was a masterly piece of acting that brought down the house.

The Portia of Jane Wood was a charming one—particularly in the Belmont scenes. Special mention must be made of Nat Madison's Gobbo, an elfish clown, half-witted, and yet wise enough. Stanley Drewitt as Antonio was a dignified, royal merchant, sombrely clad; the Bassanio of George Zucco was broadly played on manly lines, and Cyril Nash's Gratiano was an able and mocking piece of work. Natalie Moya as Nerissa and Julie Kean as Jessica gave two sweet feminine portraits, and the balance of the cast were well played by C. Alexander, Harold Furness, Basil Bowen, A. D. Herbert, H. Mackenzie Rogan, and Norman Collins. The play was ably produced by Stanley Drewitt.

Good Vaudeville.

At the Empire (African Theatres), the Femina Quartette are paying a welcome return visit, and items that are much appreciated are duets between Estelle Mark and Signor Capelli, from "La Tosca" and "Il Trovatore." Anna and Louis, in their quaint musical act, earn all the plaudits that the public give them. Others in the same bill are the Trees, in demonstrations of mental telepathy; Billy Collier, character impressionist; The McLean Twins; Reg. Thornton; Zena Zampa; Dawn and Derris.

The Orpheum.

Artists at the Orpheum (African Theatres) this week are Gerard and his assistant, athletes and jugglers, and Max Sanders and Rita Copelli, dancers from the "Bal Tabarm," Paris.

Revival of "The Merry Widow."

On Friday, at the Standard, there will be a big amateur production of "The Merry Widow" in aid of the Theatrical and Musicians' Cot Fund of our Children's Memorial Hospital. No expense has been spared to make the production a lavish one, and the company will consist of 60 members.

"The Outsider."

Maurice Moscovitch's next production will be "The Outsider."

"Brighter London."

On Easter Monday, at the Empire, the African Theatres will present "Brighter London," a super revue. As Johannesburg loves revues, it should have a record run.

"THE YOUNG LADY'S CONSENT."

At the Pax Robertson Salon.

In its three years of activity the director of the Pax Robertson Salon has to her credit the proud boast of having produced the works of dramatists covering the globe. Spain furnished the writer of a recent production in the person of Leandro F. De Moratin.

Described as his masterpiece, "The Young Lady's Consent" is a merry farce, dealing with the perplexities of a rich hidalgo in love with the convent-bred Paquita, whose mother, Dona Irene, heavily in debt, looks to Don Diego to free her from financial troubles. Paquita is secretly in love with Don Carlos, the handsome scapegrace nephew of Don Diego. How the latter gains his knowledge of these love passages, his comedy scenes with Paquita's mother, and his gracious attitude at curtain-fall, when he realises that love is young and eternal, and blesses the young couple, proved vastly entertaining.

Mr. Bruce Moir was excellent, and carried himself well as Don Diego, and nothing could be better than the acting of Miss Katherine Stanley as the irresponsible chatterbox, Dona Irene. Miss Catherine Robertson was delightful as the designing maid Rita, and Mr. Fordham Ellis and Mr. Albert Turner well caught the Andalusian temperament as Simon and Catamoucha. Mr. Ivain March made a striking figure of the handsome and impetuous lover, Don Carlos. Miss Pax Robertson, who well produced the play, was delightfully demure as the heroine. D. E Hickey's translation was used.

On Sunday evening, May 18, at 8 p.m., a choral and orchestral concert will be given at the Princes Theatre (lent for the occasion by Mr. Rupert D'Oyly Carte) on behalf of the Royal Seamen's Orphanage. The programme has been arranged by Mr. Geoffrey Toye, and will be given by the Gilbert and Sullivan orchestra, Lloyd's Choir of 100 voices, and those popular Gilbert and Sullivan artists Miss Winifred Lawson and Mr. Darrell Fancourt.

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MOLLIE DUNCAN'S SCHOOL OF DANCING AND DRAMATIC ART.

At the Park Theatre, Hanwell, the students of Miss Mollie Duncan's School of Dancing, Elocution, and Dramatic Art gave an excellent performance of "Cinderella." The production was under the personal supervision of Miss Mollie Duncan, A.L.C.M., who is to be highly commended for having been responsible for a really artistic and most finished performance. Special mention must be made of the very good work accomplished by the Misses Joan Barnard, Eva Muir, Dorothy Duncan, and Gladys Moore, all of whom are young dancers of great promise.

As Cinderella, Irene Munn gave that character a delightful interpretation, and a diminutive "ugly sister" was cleverly played by Madgery White, a clever juvenile comedienne.

The entertainment was brought to a conclusion with a representation of a one-act play, "The Other Woman," in which the characters of Silvie Grahame and Enid were played with considerable understanding by Miss Betty Gray and Miss Mollie Duncan respectively.

Paul Costello, the famous operatic tenor-baritone from the Metropolitan Opera House, New York, has been specially engaged for the London Opera House. He will sing excerpts from the various operas, and will by request include "The Lost Chord." Mr. Costello has appeared in every town of any importance in every country in the world, and sings in six languages.

THE CRIPPLEGATE THEATRE.
Friday, May 9, at 7.45, Sibyl Ward and her new Fellowship of Players in Shakespeare's "King Richard III." Tickets, 3s. to 7s., on application to SIBYL WARD, 4, St. Stephen's-square, W.2.

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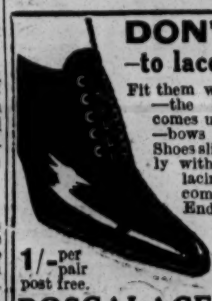

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WEDNESDAY, MAY 7, 1924.

STATUS OF THE ACTORS' ASSOCIATION.

THE large and representative meeting held last week at the Haymarket under the auspices of the Actors' Association confirmed what we have always advocated—the inalienable right of the Association to control admission to the theatrical profession. By an overwhelming majority the gathering of some 600 persons interested in the stage passed a resolution endorsing the action of the Actors' Association in its endeavour to regulate entry into the profession, and recommending that every support be given to the Association in any steps that may be considered necessary to close the theatrical profession to undesirables. An amendment by MR. BRONSON ALBERY had the effect of excluding the A.A. from the scope of the resolution, thus practically nullifying the purposes of the meeting. MISS LILIAN BAYLIS made the very pertinent comment that if the amendment were passed then nothing would be done, as the matter must be placed in someone's hands.

Entry into the Profession.

The Actors' Association, however high or low its membership may be, is the only properly-constituted body formed to control the affairs of the theatre so far as they affect the player, and to them should be given the authority to restrict the right of entry. Whatever may be the test of admission to the profession, whether by diploma or any other means, that Association which represents the organised opinion of the profession is the one to which all matters should be referred.

It has been said in the daily press that the A.A. has no machinery for determining whether an aspirant for the stage is undesirable. That is a rash assertion which could not be easily maintained. If the A.A. had the membership and the power to exclude people from the stage they could have at their command the most perfect methods of selection conceivable. It is the matter of exclusion rather than admission which has to be dealt with. In a profession so overcrowded as that of the actor it should be a case of many called but few chosen. At present, admission to the A.A. is gained after a certain period of professional work, but over the means of attaining that period they have no control. Anyone who can succeed in getting engagements for that probationary period can become a member, and it is the attainment of that qualification that the A.A. should have the means to prevent.

Methods of Action.

At the time the resolution was passed by the meeting, the A.A. was in the thick of the fight which resulted in the closing down of a theatre in Barrow, and it is difficult to understand why the chairman should have ruled out of order any reference to that action. Clearly, in giving support to the A.A. in "any steps they might consider necessary" to achieve their purpose, they were committing themselves to the "steps" that at that moment were being taken. There should have been no suppression of the fact that the action at Barrow was taken in conjunction with musicians and stage hands, with the moral and perhaps active support of other trades unionists as far removed from art as the sun is from the stars. Musicians are rightly regarded as artists in every sense of the word, but how can that distinction be applied to the scene-shifter, the limelight man, or the theatre cleaner? Trustworthy and capable in their various lines they are, but they can have no conception of the way in which the conditions of acting should be governed.

Perhaps MR. GRANVILLE BARKER came nearest to the solution of the problem. In a letter read by the Chairman, MR. BARKER insisted that the theatre was a public institution, and that the community should be persuaded that they have responsibilities towards the stage. He sees in the recent establishment of diplomas by the University of London a basis on which to build a method of qualification. We are entirely in agreement with MR. BARKER. The State should take their part in the advancement of the interests of the theatre. The scholarships offered in the schools should be as numerous for the Academies of Dramatic Art as for any other college, and it should be as well within the power of the student at the elementary school to develop his talents for the art of acting as for any other branch of art or industry. Maintenance grants and facilities for study are given for those who desire to study medicine and other callings; why should they be denied to the profession of acting?

THE MUSIC HALL OF THE FUTURE.

By DAISY DORMER.
(In an Interview.)

What the future has in store for variety no one seems to know.

During the last two or three years unemployment among variety artists has become acute. What is the cause? Is it that the taste of the public has changed, or because the managerial outlook has altered? In other words, is it because of the introduction of twice-nightly revues in substitution for vaudeville acts?

I have heard it said that it is due to the artists themselves for not utilising modern material. That may also be true, but upon that point I must give my personal views. No one has been more anxious than I to change my act, but the public have not allowed me to do so. I am still regarded as the "girl who never grows up," so to speak. Even when I sang the character-song, "My Man's a Bad Man," I heard people say, "Miss Dormer, that is not you; you ought not to sing songs like that." And if I have wanted to do away with my curls and put my hair up it has just been the same. Every time I have had a desire to change my work the public have not allowed me to do so. Of course, I do change my songs. And that is why I still have to be the "girl who does not grow up."

It is the one great fault of the public; they will not allow old-time "stars" to become modern. "Why don't you be up-to-date?" I have many times been asked. But what is the advantage of changing your mode of acting if in so doing you alienate the affections of your own public? I would like to be modern, but so long as I am with variety I do not see how I can hope to be, and still keep a good name with the public.

[Photo, Fielding, Leeds.

I should hate to give up my work, and do not intend to give it up yet awhile. What I would like to do would be to get a name other than Daisy Dormer and start over again. Then I think I would have a fair chance of doing something modern. But can an artist who has been a "star" as many years as I have be allowed to do that? No; the public would at once recognise her, and it is quite probable that they would not like her, or even tolerate her. An artist, as everyone knows, never loses her personality.

In this respect, therefore, the public are to blame; not the managements. I have received many letters on this matter. Many of them say:—

> Dear Miss Dormer,—Do not change the character of your work. We like you as you were, and are not used to seeing you doing this kind of new work.

I should hate anyone to think I could not do a different kind of work than that I do now. If I could not continue to be original I would rather give up the stage. Many songs have been created by me in days gone by.

If I could be allowed, I feel I would like to do comedy work—real character work on the legitimate stage. I would love to be an actress, and I am confident I should be a success.

To me it seems the days of the big "stars" are numbered—there will never be a repetition of the good old times. That is why managements generally have given up booking variety turns far ahead. They are gradually changing the system under which artists were booked for one year or more, and giving only short-term engagements.

Revues are responsible for this change, and also, shall I say emphatically, cinemas. Just imagine how many cinemas there are, and if you look in the advertising columns of the newspapers you will see how many erstwhile wonderful variety houses are now given up weekly to revues. This is bad for the single-turn artist, no matter how clever that artist may be.

Then, again, the modern tendency of young girls to "gad" about in the afternoons or after the shows tends to lessen their qualification for good stage careers. When I was a child I had to put in three hours' work every morning before breakfast to fit myself for my future stage career, and when I got older I had constantly to be in practice. But nowadays young girls who are training for the variety stage do not seem to care; they do not realise that it is only by hard work and constant practice that they can make names for themselves on the halls. They prefer to "loll" about in their leisure moments.

Look, for instance, at some of the "star" children we have seen on the halls. How many of them have made good, and how many have, when they grew older, got no further than the chorus?

Even some of us who are "stars" are not treated as "stars" as we used to be. Sometimes we are just second turn or the last but one (I am referring now to the smaller halls), and only given five minutes for the turn! Sometimes at a music hall there is no conductor; the first violin has to do the work. This is not encouraging to an artist. It seems to me that there are managements who do not value any good turn at all in these days.

Anyhow, it will be interesting to know what will happen with variety during the next few years.

Personally I think variety will "come back" in a new form. A new class of show will spring into being; music halls will be run on Continental lines, and cabaret shows will supplant vaudeville acts as we now know them. By that time artists will all be blasé. They will not know whether they are good, bad, or indifferent, nor will it matter. There will be no "stars." Everyone will be on the level of equality—all working to give pleasure and delight to the multitude.

Single turns, as we now know them, will be done away with, but there may be short sketches introduced in a different way from those of to-day. There may not be a lot of scenery, and this will tend to make the stage more natural—more like everyday life. And what is more interesting, music halls, in my opinion, will be turned into restaurants where the public can have whatever they fancy in the food line and at the same time watch the shows.

"BOUND EAST FOR CARDIFF."

This one-act play, by Eugene O'Neill, was presented, for the first time in England, at the Liverpool Playhouse, on Wednesday, April 23.

The scene is placed in the forecastle of a British tramp steamer, travelling from New York to Cardiff. Yank, one of the crew, lies in his bunk dying as the result of an injury on board ship. Beside him is Driscoll, his old friend, who affords him as much comfort and sympathy as he can. The dying man, during his last moments, speaks of the hardships to be encountered by those who go down to the sea in ships, and the perilous nature of the calling.

The play is wonderfully well acted, Mr. Lomas being remarkably real in his depiction of the suffering man, while Mr. Hogan played the comforting Driscoll very naturally. Several other characters helped to fill in the picture.

Repertory Players' Ball.

The last theatrical ball of the season will be given by the Repertory Players at the Hyde Park Hotel on Friday, from 10 till 4 a.m. The Marchioness of Townshend will be the hostess. Tickets, 12s. 6d. each, including supper, can be had from the Secretary, 50, Whitcomb-street, W.C.2.

THE PLAY IN PARIS.

Berr's New Piece at the Renaissance—Gallant Restaurateur—Olympic Attractions—The Cobbler's Eldorado—Other Revivals.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday. — "L'Echelle Cassée," comedy, in three acts, by Georges Berr, was presented on Wednesday at the Renaissance, under the direction of Louis Verneuil. Much was expected by the critics, but the dramatic efforts by the popular actor of the Comédie Française did not come up to expectations. Berr has written an excellent first act, with the other two declining to pure kitchen garden melodrama, which it is hoped will please the ordinary playgoer—the one that pays for a seat and whose final verdict is the one that counts from a commercial point of view. And to-day so many theatres are run on commercial lines, at which no sane person can throw a stone. But we are straying from our point. Times being very hard for aristocrats, the Duke of Coulaine has put his mansion up for sale, and his son Jean, the Marquis, has run him into debt by his cards and other follies. Mme. Bouleau, the widow of a cheese merchant, inheriting forty millions earned during the war, is a prospective purchaser in the first act, and confesses it is because she admires the Duke. She even proposes marriage, but this mesalliance is avoided by Jean spontaneously proposing to her daughter Marie. Jean's chauffeur, Robert, considers the situation abominable, and tells Marie so during a conversation over a cold supper when the characters have been landed in his father's cottage owing to an automobile accident. The chauffeur is not an ordinary motor driver. He is a child of the people, but a university graduate and a chauffeur, because it enables him to earn a big salary, whereby his sister can continue her medical studies and his old father remain a student of nature. All this causes Marie to reflect. She hears Robert is an author in his spare moments, and is writing a book on Socialism, "L'Echelle Cassée" (the broken ladder), which dissects the overthrow of society. She consequently discovers she loves the chauffeur who has sprung from her own class, and causes her mother to propose her hand to Robert. This is possible when Jean, the Marquis, recognises in his chauffeur's sister the girl who nursed him during the war, and whom he has since loved—but not in vain, since she falls into his arms immediately he promises to be "a man" and to earn his own living. There is also a vague impression that the Duke will accept the matrimonial offers of Mme. Bouleau. Mme. Armande Cassive impersonates the widow of the deceased cheesemonger, with Paul Capellani, the learned chauffeur. These leaders are ably supported by Jean Dax (the Duke), Harodux (Mme. Bouleau's father), Andrée Feranne (the charming Marie), Jeanne Danjou (Robert's medico sister), and Krimer (the young Marquis, reformed by love for the pretty doctoress). For those who like a romantic, up-to-date melodramatic piece, with certain improbabilities, Georges Berr's "L'Echelle Cassée" will suit.

"Le Maitre Coq."

Lucien Besnard has given an amusing three-act comedy in his latest sample of stage craft presented at the Theatre Edouard VII. Martignac is a prosperous restaurant-keeper, apeing high society manner. All his customers are notable people, and he mixes in the best of society. He craves to be a man of the world, with racehorses and elegant lady friends. He systematically cuts his former more humble acquaintances, and has an amorous intrigue with Marie-Anne, a politician's wife seeking her husband's advancement. Georgette, a practical woman with ample charms, employed by Martignac as manageress in the select eating-house, considers she has more right to her employer's favours than mere strangers, and she circumvents his rendezvous by giving a timely cue to the husband, who challenges his rival to fight a duel. The crafty manageress, whose eye to business must be worth her weight in gold to any man, prevents this passage of arms, and is rewarded by being asked to change her name to that of the restaurant. The plot is quite original in parts, and frequently witty. Mme. Suzanne Dante adroitly developed the inherent spirit of the tempting politician's spouse, Betty Daussmond was really diverting as Georgette, while Harry Baur acted Martignac with noteworthy mimicry.

"Agamemnon."

For the commemoration of the VIII Olympiade, to be held in Paris this summer (the football trials are now starting), Jacques Hebertot presented at the Theatre des Champs Elysées on Friday a version of Eschylus' tragedy "Agamemnon," by Marc Henry, to a musical accompaniment culled from Gluck's works, under the direction of André Cadou. Raoul Henry plays the title-rôle, with Mme. Neith Blanc (Clytemnestre), Rozet (Taltybois), Perdoux (Egisthe), and an appropriate cast for the other rôles. The performance commenced by an ode written by Jean Richepin and declaimed by Albert Lambert.

Mixed Bill at Theatre Fontaine.

The Theatre Fontaine having been taken over for the summer months by Nancey for a continuation of the performances previously given at the Deux Masques, on the lines of the Grand Guignol, we had on Friday night here the 1-act drama "L'Embraseuse," by Max Viterbo and Trebla; "Mon Frere de lait," farce by Palau; "L'Ile du Dr. Moreau," 2-act drama by Henri Bauche and Laumann, adapted from the story of Wells; "Adultere" 1-act comedy, by Lec Marches and Clement Vautel.

"Trés Olympiques."

This is the title of the revue offered last night (Saturday) by Valentin Tarault at the Gaité Rochechouart. It is appropriate, with not much of the Olympic games about it, but it will please the habitués of this quasi-Montmarte music hall.

"Ou allons-nous?"

Such is the title of a sort of revue signed Dorin, which Jacques Yverline and Reger Ferreol presented on Thursday at the Deux Anes cabaret, after the usual turn of the chansonniers of the establishment. Jeanne Fusier is funny, and so are all the others of the troupe in "Where Are We Going?"

"Le Million du Bouif."

The character of the good-natured imbibing cobbler Bicard, issue of George de la Fouchardiere, forms the subject of an operetta with music by Edouard Mathé, produced at the Folies Dramatiques on Tuesday. In this latest exploit of the "Bouif" (slang for shoemaker) we find him a millionaire due to some lucky racing tips passed on to him by his daughter Estelle, who obtained them from her aristocratic protector, Baron Issac. The Bicard family then visits a casion on the Spanish frontier, installed on the lines of Monte Carlo, where the retired cobbler breaks the bank, while Estelle is able to throw Isaac overboard and marry her younger pretender, Paul. During the three acts of "Le Million du Bouif" there is a certain amount of fun in the script of the author, Fouchardiere, with some suitable ditties added by Hughes Delorme, but there are also some moth-eaten situations, while Mathé's score does not reveal this painstaking composer at his best. Of course, Tramel still plays the character of the cobbler which he created in the amusing melodramatic "Crime du Bouif" at the Eldorado when it had a run of two years, and this comedian does much in saving the musical farce from getting the cold shoulder, notwithstanding there is ample quantity of pepper and solt in the story.

"Elle ést Faite pour l'Amour."

Such is the tempting title of a 3-act operette signed Matrat and Max Eddy, music by Pierre Marges and Ascione, given at the Moulin Bleu under the management of Martial Tallien. The plot deals with the decree of Lycurgas at Spata ordaining that every newly-married couple must have a child within one year of their marriage. In this diverting effusion Mme. Odette Barancey shines with an actor listed as Virgile. "She was made to love" lends itself to a variety of light costumes.

"Le Sursis."

Not venturing in the realms of novelty, Marcel Simon, at the Scala, is contented this year to rely on tried-out successes to attract crowds to his popular theatre during the Olympic games, and his latest bill is a revival of the 3-act military farce, "Le Sursis," by Jean Gascogne and André Sylvane, which has periodically cropped up during the past twenty years. A worthy notary, notwithstanding a certificate relieving him of military service, is pressed into the army, where his charming daughter follows, and falls in love with a handsome lieutenant. The presence of the girl at the barracks is the backbone of the fun expounded in this well-known French comedy, which has not been seen in England, perhaps, because it would require too much pruning. "La Dame de chez Maxim's" will be probably the next Scala item.

"La Dame aux Camelias" was given again at the Theatre Sarah Bernhardt on Thursday, succeeding "La Malibran," which has evidently proved a slip.

"Around the World in 80 days" ("Le tour du monde en quatre-vingt jours") of Jules Verne, has been revived at the Chatelet.

"Tire au Flanc," the 3-act military farce, is restored to the Dejazet, where it previously ran three years without a break.

"Madame" has migrated to the Bouffes to replace "En Chemyse," and made room for "Gosse des Riches," the new operetta last night at the Daunou.

THE VARIETY WORLD.

Vaudeville Golfers—The Will Fyffe Prize—A Juggling Crow—Wedding Bells.

Monthly Medal on Friday.

There will be the usual Monthly Medal competition of the Vaudeville Golfing Society at Raynes Park on Friday.

The Dave Carter Cup.

The next big fixture is the competition for the Dave Carter Cup, which takes place at Sudbury on Friday, the 16th inst. It will be decided by medal play, and members in the provinces may compete under the usual conditions.

Will Fyffe Prize Result.

There were plenty of aspirants for the Will Fyffe prize when the competition for that valuable gift (a free trip to Gleneagles) was held at Sudbury last Friday. None of the scores were particularly good, however, and Mr. Horace Sheldon and Mr. Greeves Johnson, who tied for first place, were both "six down." Mr. Jack Henschel came next with "seven down," whilst Mr. J. W. Rickaby returned an "eight down." The full list of competitors other than those mentioned is as follows: Messrs. Geo. Sanford, Harry Barratt, Teddy Knox, W. Scott Adacker, Joe O'Gorman, senr., Harry Ristori, Alfred Hayward, Walter Williams, Jack Weaver, and Billy Merson. The sodden state of the turf was responsible a great deal for the high scoring. There was also a big rush of cards from the provinces, Mr. Jesse Jacobson heading the list with "two up" (playing at Newport), closely followed by Mr. Harry Gunn with "one up" (playing at Rowland's Castle). Others were Messrs. Bobbie Hind, Wilbur Lenton and J. C. Humphreys.

Fred. Curran's Bereavement.

The sincere sympathy of many friends will be extended to Fred Curran in the great loss he has sustained by the death of his wife, who passed away on Sunday after a long illness. The funeral takes place this morning (Wednesday) at Hampstead Cemetery.

A Juggling Crow.

A distinguished passenger by the liner "Olympic," due on May 10, is a juggling crow, which is coming over to display its skill at the British music halls. This feathered phenomenon is called "Jocko." Juggling Jocko opens on the Moss Empires tour on May 12.

Shepherd's Bush F.C.

The past football season has proved most successful for the Shepherd's Bush Empire team, which, under the captaincy of Dick Finch, have proved victorious through 26 matches. This week the team are to receive the Norton Cup and Medals, also the N.A.T.E. Cup and Medals and the Shepherd's Bush and District Cup and Gold Medals.

Dick Henderson's Latest.

Dick Henderson has just secured and is featuring a fine new number, entitled "Do You Realise?" which is the joint work of those able writers, Huntley Trevor and J. P. Long. Francis and Day are the publishers of this latest winner.

For South Africa.

Fred Lake and Pianist, Power and Bendon, and Jan D. Martell sailed from Southampton on Friday last, per R.M.S. "Arundel Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

A Theatrical Wedding.

At Seaton Hurst Church, Ashington, on Thursday, April 24, Mr. Joe Hudson, the Sergeant in Mr. T. F. Convery's "On the Dole," was married to Miss Marie Ward, of Manchester, the principal dancer in the company. Mr. Bob Cromwell acted as best man, and Mrs. Cromwell was also present, as well as members of the bridegroom's family. After the ceremony the party returned to Newcastle for lunch, and were called upon to face the camera, the group comprising the newly-married couple, Mr. and Mrs. Bob Cromwell, Mr. R. Rowe, Miss Cissie Rowe, Mr. R. Convery and Miss E. Convery, Mr. G. Ogilvie, and "Aln-Bay." The happy couple were the recipients of many presents and telegrams from well-wishers.

Wedding Bells.

The wedding took place on Sunday, April 27, at St. Ann's Church, Soho, of Miss Violet Elliott (youngest sister of the Elliott Savonas) and Mr. D. J. Higgs, who was formerly with this well-known family. The Rev. W. E. Kingsbury, of the Actors' Church Union, officiated, and made a charming address after the ceremony. The bride was given away by her eldest brother, Mr. Thomas Elliott, little Miss Gwennie Paumier being bridesmaid, and Mr. Bedford Elliott best man.

The reception was held in the Circus Restaurant, Oxford-street. The party afterwards adjourned to the Waldorf Hotel until the departure of the bride and bridegroom for the Continent. The presents, cheques, and telegrams were numerous. The following guests were present at the reception:—Mrs. Higgs, mother of the bridegroom; Mr. Clifford Higgs, brother; all the Elliott Savona family, also Mr. and Mrs. A. J. Carter (the latter a sister of the bride), Miss Annie Elliott, Mrs. Schultz, Liverpool, the Rev. Kingsbury, Mr. Stone, Miss Skinner, and many others.

Robb Wilton Home Again.

After an absence of eight and a-half months, during which time he has covered many thousands of miles, Robb Wilton arrived back in town on Saturday evening last, having had a most successful tour in America, Canada and Australia. After playing four weeks in the States, Robb had planned to spend a few weeks sight-seeing, and the Niagara Falls was his first objective. However, the Keith management were so impressed with Robb's entertainment during his brief stay that they wanted him to play further dates. Robb told them of his plans, and eventually they arranged for him to appear in Buffalo to enable him to visit the Falls, and other towns, and so carry out his original programme from a pleasure point of view. Such kindly consideration, he thinks, should be recorded. Whilst en route to Australia Robb received an offer to appear in production in New York.

"One of England's Best."

Arriving in Sydney from Vancouver in the early part of December last, Robb was received with much enthusiasm at the Tivoli, and remained at this house for eight weeks, the Press being unanimous in praise of his original style of humour. His clever partner, Florence Palmer (Mrs. Wilton), was also given due credit for her share in the success. On his last night at Sydney, Robb was presented by Mr. Harry Muller, on behalf of Musgrove Theatres, Ltd., with the box-office plan of the theatre for that night, on which occasion the house was sold out many hours before the performance. Another presentation was made by the management in the shape of a large gold-mounted boomerang, which was engraved, "One of England's Best."

A Prized Presentation.

In Melbourne Robb had a similar reception, staying there for nine weeks, and here again he was the recipient of more presentations. The one he prizes most was a laurel wreath from the management, to which was attached a card with the following: "You deserve every leaf, Robb." With all his wonderful experiences around the world, Robb confesses that he was glad to be back in London again, if only for a short stay. It is quite possible that he will be off again in a year or so, as contracts were offered him in each country before he left.

Melbourne's Welcome.

Robb and his wife made many friends during their travels, and he wishes to thank Bob Leish, the president of the Green Room Club in Melbourne, for such a hearty welcome during his stay. Mr. Leish visits this country in a few weeks' time, and he told Robb that he would be glad to meet intending visitors to Melbourne, when they would be sure of a real welcome and a happy time. Robb resumes next week at the Empire, Nottingham, for a short provincial tour, and may be seen in town early next month.

Will Fyffe.

The Bristol folk are enjoying Will Fyffe at the Hippodrome this week, whilst Billy is again spending his time fishing in the waters at Blagdon. Next week he is taking a rest, and will make his way up country through the Peak district, and later spend a day or two at Redcar.

Hilda Newsome.

Hilda Newsome, who has appeared in Harry Day productions for the past few years, and was seen in panto. last season as principal boy at the Princes Theatre, Bristol, is now playing a principal part in Tom Arnold's production, "Seeing Life," which is at Shepherd's Bush this week, and Holborn Empire next.

Marjorie Fulton.

The production in which Marjorie Fulton was to have opened in this month has been postponed until the autumn. Miss Fulton was to play the leading rôle in a new musical play under a well-known West End management.

Thea Productions.

Thea Productions, under the direction of Mr. Tom Arnold, who are at present responsible for touring the following successful attractions:—"All in Favour," featuring that well-known comedian, Frederic Bentley; "Seeing Life," featuring Edwin Lawrence; and "Love and Laughter," featuring Jimmy Godden and Mamie Soutter—have just purchased from Mr. C. B. Cochran the entire production of "The Music Box," which had a successful season at the Palace Theatre, and for which a long tour has been booked, to commence in September.

"Pleasure Mad."

A new book will be provided, and with a specially selected company of 40 artists, will be one of the most elaborate productions touring this autumn. Included will be the wonderful pearl scene, in which there are 100,000 pearls, which have been insured for no less a sum than £10,000. The title of the show will be "Pleasure Mad."

£15 for a Song.

In connection with the carnival celebrations at Wallasey from Sept. 6 to 13th, the enterprising committee are offering a prize of £15 for the best carnival song set to music. Here is a chance for our young composers to reveal their talent. All numbers submitted should have an unmistakable carnival lilt, and the entire copyright of the winning entry will become the property of the committee. Communications should be addressed to the Chairman, Carnival Committee, Town Hall, Wallasey, not later than Thursday, May 15.

Death of J. J. Rochefort.

We regret to record the death of John James Julian Rochefort, who passed away at his home in Catford on April 21, aged 78. The funeral took place the following Friday at Ladywell Cemetery. Known professionally as Rochefort, the singing phono-fiddlist, deceased had during his career illustrated a book for the late Queen Victoria; had a poem, "Haven Reached," accepted by the late King Edward; was a fellow-worker to the late W. T. Stead, and wrote a play for the late Edward Terry. During his later years he spent much of his spare time in painting in oils, and finished several beautiful pictures. He leaves two sons and three daughters, all connected with the theatrical and variety stage.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 12 death levies are now due on the 1924 book. Red stamps 18.

Fred Herbert.

Mr. Fred Herbert, the genial secretary of the Variety Artists' Federation, asks us to state he is not the Fred Herbert announced in our calls last week for the Military Halls, Aldershot.

Marjorie Fitzallen.

Miss Marjorie Fitzallen, the talented young artist supporting Harry Gunn in his popular "Wedding Day" scena,

[*Photo, Fielding, Leeds.*

was at the Metropolitan recently, and at the Hippo., Portsmouth, last week. For panto. Marjorie plays principal girl for Mr. Fred Warden at Belfast next season.

Music Hall Ladies' Guild.

Miss Marie Dainton is thanked for her annual subscription of £1 1s., and Messrs. Samson Clark & Co. for a donation of 10s.

Arrangements are being made for "Forget-Me-Not" Day, and to ensure its success the committee would be glad to hear from managers who would allow the vestibules of their theatres to be used during the daytime for depôts.

Three Personalities and a Piano.

Wright, Conelly and Mac, three personalities and a piano, are meeting with their usual success at the Camberwell Palace this week with their attractive act, which is full of humour and animation. By the way, we greatly regret any inconvenience caused these popular artists by a printer's error in a recent notice of this act.

Herbert Clifton.

This week and next Herbert Clifton and his brother Joe are taking a holiday through Devon and Cornwall by car. At the end of the month Bert starts on another long tour at Hanley with his show, "The Gay Young Bride," which is booked for a season in town in the autumn.

We Three.

At Islington last week We Three concluded their stay in town, and will not be seen here again until the autumn, as they are due to open at Blackpool on Whit Saturday for the season with the Wylie-Tate show.

"Merry Four's" Return.

"The Merry Four," who have been appearing with great success in Bavaria, particularly at Munich, have returned to London. Seen by a representative of "The Era," one of them expressed his great admiration at the way in which they had been treated by the German managements and by German artists generally. "We have had a good time," he said, "and are due back in Berlin on June 1 on a seven months' contract."

Sammy Shields.

The merry Scot, Sammy Shields, who was a great favourite at Islington last week, is at Leeds this week, where he is hoping to get some good golf with his old friend Charlie Austin. Sammy returns to play the Alhambra next week.

Miss Ella Shields.

Miss Ella Shields will appear at the Grand, Birmingham, on May 12, in a new show, called "Listener In," by Norman Lee. She will do a number of new types of characters, and she will be assisted by Maurice Sterndale and his fiddle.

Whit Cunliffe.

Whit Cunliffe produced another good Weston and Lee number at the Kilburn Empire last week in "Why Do They Call a Ship a She?"

Ivor Vintor.

At the Kilburn Empire last week Ivor Vintor, the popular "Rockets" star, finished his L.T.V. engagements for the present, and opened on the Controlling Tour on Monday. Next week he is at Blackpool, and the following weeks plays St. Albans, where he made such a hit on his last appearance. After this he commences on the Stoll Tour.

Harry Shiels.

Produced last October, "Bill's Derby Sweep," featuring Harry Shiels and Norah Harrington, has proved a decided success, and has played without a week's break, being booked well ahead. Harry and Nora will be in town Derby week, playing the London, Shoreditch, so the show will have added interest there.

New Departure at Dundee.

Mr. Robert Saunders, proprietor of the Victoria Theatre, Dundee, and his manager, Mr. W. H. Blackman, will shortly introduce a permanent tab-show there of their own, entitled "The Victoria Cameos of 1924." The innovation will take the form of a concert party with an all-Scotch cast, including Billy Walters, Walter Kinniburgh, Daisy Ronald, Dave Willis, Frank Richards, Maie Wynne, Gladys Ardane, and Elsie Laundale. Mr. Bernard Gordon will be the producer.

Will Bennet Indisposed.

We regret to hear that Mr. Will Bennet, the genial Press representative at the London Hippodrome, has had to undergo a slight operation. He is progressing favourably, and hopes to be back again in harness in the course of a few days.

Hugh Ogilvie.

After a tour of two years in the provinces, Hugh Ogilvie is in town this week at the Granville, Walham Green, with his production, "Winners." The show was given a good send off on Monday evening, and proved greatly to the liking of audiences.

Neil McKay.

A prominent feature at the Empire, Chatham, last week was the act of Neil McKay. We hear that he is playing a quick return engagement at the Alhambra next week.

Lune and Shaw.

That clever cockney comedy couple, Lune and Shaw, of "Henpecker" fame, are making their reappearance in town, and meeting with their usual success at the Bedford this week. Next week they are at the Hackney Empire.

George Jackley.

At the Tivoli, Hull, last week, George Jackley was very popular in "Peeps," which J. W. Jackson has now made into a full evening show, and it played to fine business all the week.

Evison and Hestor.

Booked for a season of six weeks in South Africa, we hear that Evison and Hestor have had their season extended for another eleven weeks, making seventeen weeks in all, which is proof of their popularity in the Colonies. Fred and Joan are now playing their third week at the Tivoli, Capetown, and are due to sail for Australia at the end of next month to open on the Fuller circuit.

Peel and Curtis.

Direct from their panto. engagement at the Princess's Theatre, Glasgow, Peel and Curtis are making their appearance in London at the, Empire Shoreditch, this week, and at the second house on Monday night they had a very hearty reception, and were not allowed to go before they had responded with a speech. The pair get many laughs with their patter, they harmonise well, and can dance, too. Altogether it is a very entertaining act.

M.H.A.R.A.

The 60th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, April 30, when the following members were present: Messrs. Cecil Morley (vice-chairman of committee), who presided, Harry Marlow (hon. trustee), Chas. Kasrac, Barry Ono, Bruce Green (hon. trustee), W. H. Atlas, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. The secretary gave a report on his visit to Newcastle, which was accepted. Two weekly financial statements were submitted by Mr. McCarthy and passed as read.

SONGS AND SINGERS.

B. Feldman and Co.

In the touring company of the "Nine O'Clock Revue" Zoe Corner scores handsomely with a splendid rendition of "A Song of Persia."

Vesta Sylva, in the "Five o'Clock Follies," at Prince's Restaurant, handles "Wembling at Wembley With You" in a graceful manner and secures hearty appreciation.

Harry Heath (in Alice Craven's act) features "Bebe" in attractive style.

Marie Blanche was loudly applauded for artistic work in "Maybe" at the Alhambra, Leicester-square, last week.

Smith and Johnson report continued success with "Who's Sorry Now?" to which big hit they are adding others in "I'm a Harmony Baby" and "A Smile Will Go a Long, Long Way."

Lewis and Lyons are going out on several Feldman numbers, of which "Horsey, Keep Your Tail Up," is one.

Pearl Beresford, who scored numerous big successes in Feldman ballads, including "Smilin' Through," "Remember the Rose," "Who's Sorry Now?" &c., is shortly commencing rehearsals for a season at the Royal Opera House, Covent Garden, where she will appear in Viennese opera.

In "Crash" revue, Sidney Burns' production, J. H. Wakefield makes a delightful feature of "A Smile Will Go a Long, Long Way." He will introduce "Maybe" also very soon.

Dorothy Venten, also in "Crash," scores heavily with "Broadway Strut," and she is adding "Dancin' Dan" also.

Marie Claire completes a trio of Feldmanists in "Crash." Her outstanding winner is the famous "Turned Up" song.

Dave Hunter, in Alf. E. Dodd's "Dixie Minstrels," makes a big and successful feature of the very popular "Minnetonka."

Maggie Dickinson and Syd Culver continue their big success in "A Whirl of Girls" with "Huckleberry Finn" and "I'm Hungry for Beautiful Girls" respectively.

Darroll Richards, in "House Full" revue, features that fine ballad, "Call Me and I'll Come to You," and makes a conspicuous success.

An all Feldman programme is featured by Monti Lyle's band in "Science and Syncopation," at the Alhambra, Paris.

Albert Lyons and Ivy Westaby are again to the fore in their successful concert party. The Summits. Their winners thus early include "Horsey, Keep Your Tail Up," "When Will the Sun Shine for Me?" "A Smile Will Go a Long, Long Way," "Mother Loves Me," and "Oh! How She Lied to Me." Nenna Rhodes (sister to Dusty Rhodes) goes to Cologne this week. Miss Rhodes will appear at the Scala Theatre where she will feature "Mother Loves Me" and "Big-hearted Bennie."

Edgar Curtis continues to work "Oh! Gee, Oh! Gosh, Oh! Golly," in his act with every success.

Harry Wentworth and Douglas Wylie, in "Shuffle Along" revue, make an artistic feature of "Just Been Wond'ring" and "When Will the Sun Shine for Me?"

Audrey Willis reports consistent success with "Carissima," "Smilin' Through," and "Remember the Rose," the last-named being a special attraction.

Daisy Bindley, in Lew Lake's "Ku Klux Klan," makes a big hit with "Indian Moon."

Lawrence Wright Music Co.

Kirkby and Hudson, at the Victoria Palace this week, are registering the biggest of big hits with that very fine light comedy ditty, "They Love It," which is received with every token of intense enjoyment.

That whimsical droll, Cruikshank, wins roars of laughter for his intensely funny rendering of "When It's Night-time in Italy," the broad comedy verses of which delectable ditty he puts over in masterly fashion. It was a riot at the King's, Southsea.

Sydney Bray and Peter McSweeney are quite indefatigable singers of the Wright material. Their two latest song hits issued by the Denmark-street firm are "Pasadena" and "Just a Girl That Men Forget," both of which are wonderfully successful with these two fine performers.

Jimmy Loft, who made such a signal success with "I Love Me" in Fred Clements' pantomime at the Opera House, Leicester, has been working it in variety with equally good results. Both at Stourbridge and the Theatre Royal, Scarborough, this number went very big indeed.

Fabbie Benstead is making a remarkable hit with Horatio Nicholls' beautiful ballad, "Riviera Rose," in Fred Duprez's successful revue, "Manhattan Follies," at the Hippodrome, Brighton.

Hal Bert, the "filleted comedian," during Easter week, at the Hippodrome, Exeter, won such an ovation with "I Love Me" that the local Press declared that although they had heard it before, he treated it in such a novel fashion that they enjoyed it just as much as if it was heard for the first time.

Blue and Blain, at the Alhambra, Belfast, make a very big hit with their musical interlude, in which they sing such popular Wright hits as "When It's Night Time In Italy," "Twelve o'Clock At Night," "Cowheel Joe," and "Mr. Gallagher and Mr. Shean," with tremendous success.

Charlier and Cuvelier, the clever accordionists, at the Palladium, Llandudno, this week, are creating a furore with "Riviera Rose" and "Twelve o'Clock At Night," both of which are acclaimed to the echo.

Nat Goulding, in "Search Me" revue, introduced "In the Eyes of the World," in addition to his other Wright ballad, at the Alhambra, Devonport, and scored an instantaneous triumph. It is going great at the Palace, Southampton, this week.

Gertie Hill and Dick Courtney, at the Hippodrome, Aldershot, are making three big vocal hits in "Pit Pat," with "Seven and Eleven," "Annabelle," and "New Orleans." They will be introducing "Pasadena" and other new Wright songs at an early date.

G. W. Monkman, in "Oh, Betsy" revue, at the Pavilion, Torquay, this week, is introducing "Pasadena," "They Love It," and "Telegram from Alabam." George Lawrence sings "Riviera Rose" most successfully in the same fine show.

Francis and Day.

Gracie Fields' rendition of "Somebody's Wrong" is, in "Mr. Tower of London," at the Hackney Empire, evoking the same volleys of applause as attended the artist's singing of this ballad of sentiment at the Grand, Hanley, the week prior. The number will be heard largely this season from members of the world of entertainment at the principal centres of amusement.

Fred Barnes, at Finsbury Park, is continuing his triumphs with "Jog Along, Jasper," and "Maggie!" "Yes, Ma!"; Elsie Carlisle, at Ilford, with "What'll I Do!" and "Mamma Loves Papa"; Geo. H. Elliott, with "Moonshine," at Leeds; Dick Henderson, with "You were Right—I was Wrong," at Huddersfield; and Scott Sanders, with "Pottering Along," at Carlisle. These songs, in addition to Dorothy Ward's "You've Got That Irish Way Wid Ye," are in ever increasing request among al fresco artists everywhere. "Woman Costs Less than a Man" has proved a winner at both the Scala and the West End, Edinburgh, in the hands of Calland and Hooper of late. They are now about to sing "Where the River Savannah is Flowing."

"My Gal's Face" was a big hit in the hands of Jack Bigo last week at Alhambra, Leicester-square. This item is much sought after just now by comedians working seaside resorts.

At the Mile End Empire last week the Bohemian Trio made a big hit, the singing by Martin MacDuff of "Little Town in the Auld County Down" being a much enjoyed episode, the violin and piano playing of Julie Vedey and Ivy Jermyn likewise being assets of distinction to an artistic act.

At the Gaiety, Tooting, Gladys Dawson, of Gatzen and Dawson, have been successful to a degree, "Wonderful One" being among the lady's most admired items.

"Runnin' Wild" continues at all engagements a big hit in the capable hands of Alice Craven.

At the Hippodrome, Ipswich, Aleta Turner, of "Some Hustle" company, is scoring heavily with "Dreamy Melody."

"Carolina Mammy" has, in addition to "What Makes Bananas Bandy?" been introduced with success by Jas. Houston with "Topsy Turvy."

Among artists newly working that delightful item "Dreamy Melody" are Tucker, Aleta Turner ("Some Hustle"), Gladys Carleton, and Edith McLeod ("Sparklets").

Keith, Prowse.

"I'm a Long, Long Way from Home" is the title of a new number that is being taken up by numerous concert party managers and producers. It has a great go-ey melody, with a special lyric that is especially adaptable for concerted work. At Shepherd's Bush, in Tom Arnold's "Seeing Life" revue, John Harcourt gains hearty applause for his wonderful rendering of "Bells of the Sea." Madge Caley, the immaculate male impersonator, also successfully features our great sea song. The Three Ringlands, at the Argyle, Birkenhead, report "great success with 'Honeymoon Chimes' and 'Last Night on the Back Porch.'" In Alfred Jepson's "The Movie Star" revue, "Just for a While" and "Dear Little Garden I Love" are the outstanding numbers. Clara Coverdale, producer of that great sporting revue "10 to 1 On," makes a special feature of "Down on the Farm," as does also Rupert Hall, producer of "Pierrotland Concert Party" at the Hippodrome, Exeter. Celline is making a great hit with "Last Night on the Back Porch." Dave Thompson, the popular Glasgow baritone, is at present featuring three of our numbers, "Faded Love Letters," "Bells of the Sea," and "Last Night on the Back Porch," with great success. Although "Hurdy Gurdy Man," our great Italian fox-trot song, is at present tied to Miss Ella Retford for the halls, it is quite free for concert, club and concert party work. The musical director of "Pledges" revue, Mr. J. Coulton, writes: "Thank Heaven for a *tuneful* melody at last; please send by return band parts of 'That's the Tune.'" Belle Isobel continues to score with "Down on the Farm," and will shortly be heard in town with this great number.

Zena Carol delighted Walham Green audiences with her wonderful rendering of "Last Night on the Back Porch" and "Down on the Farm." Kenneth Buxton, a baritone with a fine voice, will be singing "Bells of the Sea" and "I Love a Little Cottage" during his resident season at Largo. Mme. Ethel Collinge, the soprano, sings "God Touched the Rose" at all her engagements. This is an ideal encore number for all straight vocal acts. The Palatine Singers write: "'Bells of the Sea' is proving a great success for us." Lloyd Victor, at the Palace, Huddersfield, writes: "'Bells of the Sea' is a terrific number. I shall certainly keep this in my act." Other songs in great demand include "China Rosebud," "When the Clock Strikes 1, 2, 3," "Teach Me," "Just One More Kiss," "Honeymoon Chimes," "Pierrot at the Dance," "Somewhere in Naples," "Little Dresden," "Shepherdess," and "Just Holding Hands."

Concert party managers, producers and artists are invited to send 1s. 6d. for a selection. (Please state style.)

Dix, Ltd.

The charming soprano, Doris Ashton, introduced to London audiences last week a new number entitled "Blind Love." This is the most fascinating valse-song ever conceived, and will without doubt be ubiquitous during the coming season. Miss Ashton makes a brilliant success with the number, which she enchantingly renders. L'Oonie, the popular acrobatic conductor of Lyons' Corner House, is featuring the comedy chorus song "I Love Kids." During the rendition of the number L'Oonie introduces two ventriloquial dolls, with which he does some excellent funny business. The song goes with a "bang," and is heartily encored at every performance. Messrs. Dix have acquired three splendid new numbers, the titles of which are "Don't Stop the Music," "I Wonder Who Ivy's Clinging to Now?" and "You Must Have Known" (a particularly fine "sob" ballad. The lyrics are by Eric Valentine, Harry Castling, and G. Vivian Wood respectively, and Maurice Scott is responsible for the tuneful melodies.

A very artistic ballad of the light order is "The Best-Loved Friend," by J. Maynard Glover. Stella Brown, the young English soprano, is making a huge success with the number. It has been secured by several other well-known vocalists. Nellie Wigley, fresh from her pantomime triumphs, opened at the New Cross Empire last week, and was a tremendous hit. "Wait Till You See My Mary" was one of her most successful numbers. This song was one of Miss Wigley's outstanding successes in the Scottish capital's panto. The beautiful chorus ballad "I'll Tell the World" is very much in evidence with concert party vocalists, a large number of whom have already secured the number, with which they intend to make a special feature. Concert party producers who are wanting big production numbers should not fail to hear "Mee Love-ee You," "Pickaninny Days," and "Lilliput."

Duff, Stewart and Co.

A fine new song, by the well-known composer, Raymond Loughborough, entitled "Ship-o'-Dream," has scored an almost instantaneous success, and is being eagerly taken up by concert parties and concert vocalists. One of its latest admirers is the popular and gifted soprano Evelyn Braine, while Miss Ida Norton has decided to feature this number, and also H. E. Baden's outstanding ballad "One Golden Hour," at all her summer engagements. Another composition of Raymond Loughborough's, his pianoforte suite with words, entitled "A Musical Fairy Tale," is also scoring heavily.

Other enthusiastic reports of the same firm's vocal numbers come from Herbert Baxter, the well-known concert party artist, and from C. H. Claridge-Scott, who mentions the consistently fine reception of the cycle with dialogue, "Songs of a Wayside Inn." Among other vocal numbers in great demand are "She Told Me She Was Expensive to Know" and the vocal comedy fox-trot "Bringing Up Father," which is being featured in the farcical comedy of the same name at the Croydon Grand this week.

LONDON VARIETY THEATRES.

THE COLISEUM.

Their present engagement at the Coliseum should well establish the reputation of The Briants. Few knockabout comedians have won so much applause at a house noted for the severity of its taste. Boxes and stalls, as well as the gallery, rock with laughter, while the removal man struggles vainly to discover the slightest trace of animation in his mate. Though dragged about the stage, the living dummy never moves as much as an eyelid. If left standing, he gradually subsides with a spiral movement, and has to be unscrewed each time. The act is called "The Dream of a Removal Man," and this idea is very cleverly worked out. The mate is driven to a nightmarish exasperation by the dummy's inertia. Having at last propped this bundle of rags on a chair, he goes to sleep again, only to be awakened by the one-time dummy, who is now full of bustle and energy.

The programme is very strong on the musical side. Besides Edna Thomas's "spirituals" and John Goss's sea shanties, there is an excerpt consisting of the garden and prison scenes, from "Faust." Frederick Ranalow and Olive Jenkin repeat the success they won in the "Don Giovanni" extracts. In addition, there is the imposing array of Indian Army bandsmen who recently appeared at the Alhambra. To hear the bronzed musicians of the Punjab playing "The Yeoman of England" is a novel experience: to hear the pipers and drummers of Baluch playing Highland airs is even stranger. But their performance is too competent to rely on this appeal for its success.

Yvonne Curti, the violinist from Paris, is to be congratulated on the compliment she pays the Coliseum. Instead of making the customary error of "playing down" to the audience, she gives a display of virtuosity worthy of the best traditions of the concert hall. The enthusiasm that rewarded her proved she was right. Prudence Vanbrugh again presents Roland Pertwee's "The Chap Upstairs," and Fred Russell his popular ventriloquial comedy of the "Gladys-Sylvester Breach of Promise Case." W. S. Percy persuades many voices to join in the refrain of "Why Is the Ocean So Near the Shore?" besides causing a lot of mirth with his whimsical appearance and capers. Ted Marcel is a lively skater, who tumbles comically without interrupting the flow of his banter; he has personality.

THE ALHAMBRA.

"Twelve Stars in the Making" is an attractive title for an act, yet not more attractive than the girls it indicates. Evidently Jack Hulbert has taken great pains to justify his boast, and their dancing does him credit. Between the ensembles they enter in twos or quartettes to show what accomplishments they had as singers or humorists. Harry Weldon revives his boxing skit, which is one of the best pieces of fun on the halls to-day, while Jack Edge also continues his stay, again singing "The Other Department, Please," and "My Girl's Face." Marriott Edgar, who joined the bill this week, has the audience completely under his thumb when performing that happy strain of humour spiced with pathos that he calls "Sowing the Seed." It appears to give an inside glimpse of the commercial traveller's life, but its technicalities are so expressive of the pitfalls of every man's career that we need not have been "on the road" to appreciate their point.

Peggy and Lena Chisholm are talented musicians from Australia. One is a violinist and the other a pianist, and both are singers. Tucker, the singing violinist, whose energy is astounding, quickly makes friends with the audience, who are loth to let him go. Will Lacey also plays a violin and sings, but he is as distinct from the other two acts as they are from each other. His adventures on a single wheel add a thrill to his exploits. Conjuring has a notable exponent in Oswald Williams. The mysterious trick he calls "The Dizzy Limit" well deserves its name. It is far more bold and daring than the usual run of "disappearing lady" exploits. Herbert La Martine and Teddy Sherry are a pair of dancers whose vigorous dancing up and down steps has an attractively spectacular quality.

VICTORIA PALACE.

Miss Ella Shields tops the bill at the Victoria Palace this week, and her reception on Monday evening was something of an ovation. Three times she was called before the curtain, and when finally she began to sing "Burlington Bertie" she was unable to proceed for the applause. She was in splendid voice with "I Was A Fool," "The Girl In Black," "Life In the Mercantile Marine," that capital dude number, "Wide-awake Walter From Wimbledon Way," and "Rolling Home In the Morning." Billy Bennett was bubbling with drollery as usual, and his versifying was side-splitting. His boast that he always received "a good press" was, of course, confirmed when he cited a Manchester paper as having wished "that Mr. Bennett could *always* stay in Bradford." His final number, "If Winter Comes," brought a well-earned response.

Stanley Kirkby and Harry Hudson were in merry vein with their clever numbers, "They Love It," "Nancy Lee," "The Married Man Blues," and (after repeated calls) the ballad, "My Boy," and a rollicking finale, "That Mistletoe Bough." These two performers have the knack of making humour and harmony twin souls. Duncan and Godfrey immediately won the glad hand of the large audience with their impersonations of Cockney characters, opening with the popular wedding-day scena, in which the pleasing number, "There's No Time Like Honeymoon Time," proved a hit.

Lois Barker and Percy Tarling are equally good as singers as they are composers, for their own numbers were certainly tuneful. These included "Have a Jolly Good Time," "When You're On the Wireless," "The Moon," all of them well rendered. Our Palace Girls, the ensemble of eight clever dancers, continues to attract, the "phosphorescent" setting being specially good. "Statues That Talk" is an out-of-the-ordinary act featuring such well-known artists as George Robey, Wilkie Bard, Sir Harry Lauder, Ernie Mayne and Van Biene, and Delvaine's Marionettes, which complete the programme, round off a very strong bill.

FINSBURY PARK EMPIRE.

An aggregation of stars is billed at the Finsbury Park Empire this week. Prominent among these are the Trix Sisters, who are making their initial appearance at the popular North London house. The sisters, dainty and demure, give a delightful show, their numbers comprising "Louisville Lou" and "We Took the 50,000 Dollars," followed by a pretty dance, which brought down the house. A triple recall and encore deservedly rewarded these clever artists. Coram, an old favourite here, presented his popular ventriloquial show; and Mr. Fred Barnes in "Jogging Along" and an entertaining series of dances, in which he amusingly burlesques a tall man dancing with a short woman and vice versa, entailed an encore—the ubiquitous "Horsey" being given before the tabs.

Miss Lily Morris—heartily acclaimed on her entry—gave in her unique style "He Wouldn't Believe Me," "Something to Look Forward To," and also, as an encore before the curtain, "Turned Up," in each of which she proved herself a comedienne of rich resource and originality. Les Germaines gave a dramatic "Apache" dance, which is a veritable thrill; Miss Kate Carney in new and old favourites, "Little Nelly Kelly" and "Three Pots a Shilling" being typical examples, had a reception which amply demonstrated that her popularity is undimmed; and a clever gymnastic display by The Doves completed a particularly good programme.

WILLESDEN HIPPODROME.

The revue "Punch" was presented in its second edition form at the Willesden Hippodrome on Monday. None other than "Pimple," the celebrated film artist, is there in person, besides other well-known artists, including the Brothers Walsh. The revue, which has 13 punches in it, goes with a swing from start to finish, and the house is kept in uproarious laughter. Needless to say, Pimple's comicalities are such as would turn the sourest look into a wealth of genuine laughter. Especially funny is he in the last "punch," when he impersonates a titled lady. The Bros. Walsh, too, enjoy a fair share of the attention of the house, their duets and dancing being of the highest order and greatly appreciated. Then there is Zetta Mor, the talented impressionist, whose contributions, "An American Song," "An Apache Song," and "An Eastern Song" were admirably rendered and heartily applauded. Another feature of the show is Miss Marie Fane, whom it was discovered, when rehearsing new songs, possessed a voice equal to a male baritone. A song was selected for her, and Miss Fane sang it on Monday evening with much success. Her voice is, as claimed, a baritone which held the audience spellbound. Of the others, all are of high standard; but a word of note must be said of Olga and her four frizzy kids, who danced in exquisite style. The chorus is first-class.

CHELSEA PALACE THEATRE.

Foster Productions, in their presentation of "Irene," scored a big hit at Chelsea on Monday evening. The piece has many attractive qualities, and the plot woven around the heroine is interesting—from her initial appearance as a rather dowdy shop-girl till she evolves into the radiant vision when she has practically all eligible New York at her feet. "Irene" was very successful.

Miss Ursula Hughes's winsome grace and charm, plus good acting and singing, made her an especial favourite. Harry Ray scored heavily as Madame Lucy, the dress designer, and his dancing deserves warm commendation. Claude Bailey, the lucky boy who wins Irene, made a gallant lover, and sang very effectively. "The Talk of the Town" and "Alice Blue Gown" were both haunting and lively numbers. The Misses Novena and Joan Feist are very funny as Helen and Joan, two Irish maidens who become mannequins. Nellie Dade's comedy, too, as the garrulous old Irish mother, was clever, and Mrs. Marshall found a pleasing representative in Miss Margery Caldicott. Mr. J. Morton Hutchison was an excellent conductor, while the chorus added considerably to the success.

WATFORD PALACE THEATRE.

Harry Tate, in his latest sketch, "Broadcasting," is topping the bill in an exceptionally well-balanced programme at the Palace Theatre this week, and he and his clever company keep the house in continuous laughter with their amusing talk and the fixing up of their extraordinary wireless set. Carlotta Mozetti was given an enthusiastic reception for several brilliantly-executed speciality dances. Nina and Nora secure an ovation for their clever club manipulation and dancing. Ethel Bull used her soprano voice of high range and sweetness in four well rendered numbers, all of which fully merited the loud applause given at the close of each item. Jack Shields, burlesque comedian, keeps the house in a merry mood with his humorous impersonation of Italian opera stars and his clever imitations of animals. Hall and Darcey, in comedy eccentricities, are given a hearty reception for an act full of humorous situations. Hazel Hay, a girl with a bright and vivacious manner, creates a pleasing impression both in song and dance.

"THE HOLD UP"
At Derby.

Western Revue, Produced at the Derby Hippodrome on Monday, May 5.

Real Redskins, cowboys, Mexicans, broncho horses, and a host of other features associated with the wild and woolly West, play a prominent part in "The Hold Up," which was produced on Monday night at the Derby Hippodrome by Joe Peterman. Most of the scenes are laid in Wyoming, where many sensational episodes are witnessed, including a realistic fire scene, a struggle on a slender bridge over a ravine, and a horse race, all these events occurring during the adventures of Joe Giggles, whose doings we follow from Lambeth to Wyoming in the quest of a fortune. Joe was very amusingly played by Stan Stewart, but he was up against a very thorough-paced villain in Don Vedeio, played in convincing style by J. Scott Leighton. It was well for our Lambeth hero that he had such a staunch champion as Bob Dawson (Young Buffalo). The latter showed real dramatic ability. There are a lassooing competition; a jazz-wheel, which produced much hilarity; and the Mexican Band, who proved one of the hits of the show. Billie Val and Winifred McCarthy contributed a delightful vocal pot-pourri, and throughout were seen to advantage. Ernest Scovell, too, was a capital vocalist and had a splendid number in "Day After Day," whilst he also scored with "Indian Maid," with Edith Beverley, who was very charming as "Chyanne." Len Teel was capital in the comedy work, and George A. Street, as the villain's confederate, also did well. George S. Young was also an individual success, and there is a full chorus of attractive young ladies. The whole show goes with great vim from start to finish.

"THE GLOBE TROT."
New Revue at Worthing.

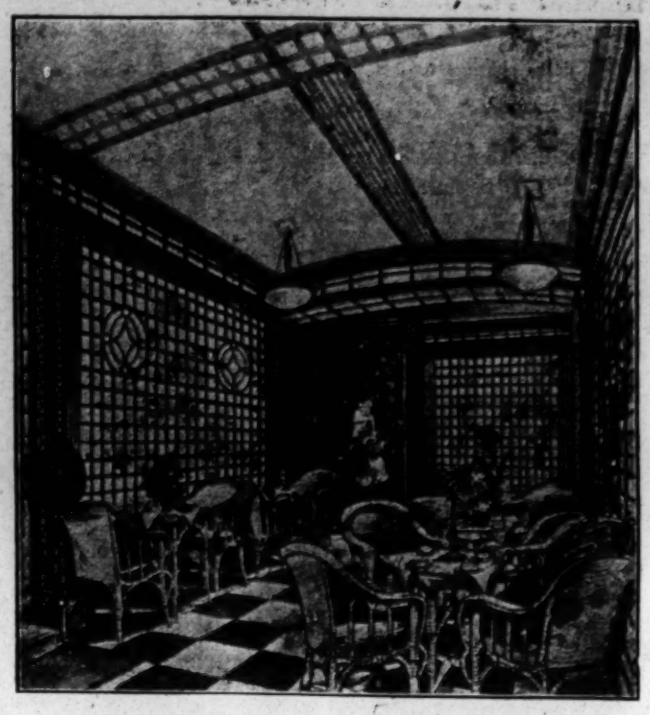
Revue, in Ten Trots, Produced by P. M. Turner, at the Worthing Theatre Royal, on Monday, April 28, 1924.

"The Globe Trot" is a beautiful production, not surpassed by any of the later-day touring revues in respect of its stage setting and dressing, while the cast is above the average. Mr. P. M. Turner is to be heartily congratulated on his admirable taste in colour, and there is nothing more beautiful to be imagined than the gorgeous pansy scene which ends the first part of the revue. To say it is magnificent is not to do it justice, for the colours are so beautifully blended that one is bound to forget the music and the song, charming and dainty though they be, to be spellbound at the wonderful feast before the eye in the shape of living pansies. Then, immediately after the interval, comes the Lagoon scene, and here again there is something wonderful to be seen—and heard.

The book, which has been done by Laurence Craven, is quite on the humorous side, and the lyrics by Eric Valentine are pleasing, as is the music scored from the pen of Joe Tunbridge. Syd Cook is responsible for the scenery, and he is to be congratulated. The leading comedian is clever Nor Kiddie. There is nothing funnier than his golfing stunt in the "first trot." His antics in the Parisian café also create much merriment. He has an able backer in Mr. Arthur Reece, who does a great deal to make for the success of the show. Dainty Clarice Chesney is charming in all that she undertakes, singing with marked success. Marie Brayman is included, too, and she has been given plenty of good songs, to which she does full justice. The operatic melodies of the Imperial Octette are something to be heard; on Monday they gained a well-deserved encore. Then there is excellent music by The Musical Exceldas, a quartette of much talent, as their rendering of Suppé's "Poet and Peasant" showed. La Petite Rosalie is a charming dancer, and there is a chorus who know their work and respond well to the demands made of them.

MAGICIANS' CLUB LADIES' NIGHT.

Mr. Harry Hall was the chairman at the Magicians' Club Ladies' Night at the National Hotel. He had something characteristic to say about each artist, and in conferring membership on Sir Benjamin and Lady Fuller and Mr. and Mrs. Zancig he did it with that easy grace and charm expected from him. Mr. Zancig preceded his performance by remarking that he was wearing his ordinary lounge suit instead of his usual white suit, as some people thought the white suit, which he had worn for 22 years, had something to do with his act. Their performance was as clever as ever. A capital American burlesque act came from Star and Seabright, in which magic was not the least successful feature, and others who waved the magic wand were Conway Clair, Herbert Milton, and Mr. Allan Shaw. Mr. Middleton Wood's "Bantam Brigadier" number, Mr. Wallace Atkins' clever impersonations, Mr. Nat Edwards' baritone numbers, Miss Rosa Dallow's beautiful singing, Miss Olive Fox's vivacious and clever songs at the piano, Miss Gladys Hasack, a talented vocalist; Mr. Gerald Griffin's well-rendered tenor solos, and two capable comedians, in Mr. W. S. Percy and Mr. Frank Woods, all did well. Mr. E. T. Marr, Mr. Will Goldston and Mr. Oswald Williams were among those present, and Mr. Harry Heap deserves praise for his fine work at the piano throughout the evening.



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6.30 HOLBORN EMP. 9.0
Tom Arnold (for "Thea" Productions) Presents
A New Musical Burlesque, entitled—
"SEEING LIFE."
Featuring—
EDWIN LAWRENCE.
JOHN HARCOURT.
HILDA NEWSOME.
ERNEST LESTER.
GEORGE DOONAN.
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6.45 KILBURN EMPIRE 9.0
Tom Arnold (for "Thea" Productions) Presents
FREDERICK BENTLEY in
"ALL IN FAVOUR."
A New Style Entertainment.

6.30 LEWISHAM HIP. 8.45
Lionel Bute (by Arrangement with Alfred Butt and Anthony Prinsep) Presents
"BLUEBEARD'S 9th WIFE."
Direct from the Queen's Theatre.
Cast Includes—
CLAYTON GREENE,
ANTHONY HOLLES
and
MARY MAYFREN.

6.45 CAMBERWELL PL. 9.0
HARRY WELDON.
WILSON HALLETT.
S. W. WYNDHAM.
VICTOR KING.
REG. WENTWORTH.
SUTHER.
BILLIE & BURKE.
JASS & JESSIE.
JEAN & JEWELS.

6.45 GRAND, Clapham J. 9.0
Arthur Gibbons Presents
"THE ROTTERS."
A Tale of a Respectable Family.
By H. F. Maltby.

6.45 HAMMERSMITH PL. 9.0
CHARLES GULLIVER Presents The Most Exciting Play of the Year.
"THE LAST WARNING."
The Entire Production direct from the Comedy Theatre.
Featuring—
HORACE HUNTER.
LILY HAMMERSLEY.
FLORRIE GROVES.

6.45 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mullord)
Present
"WON BY A NECK."

6.45 ILFORD HIPPO. 9.0
Fred. D. Neilson Presents
The Latest Success
"UNEMPLOYED."
The Great Comedy Burlesque in 11 Scenes.
FULL COMPANY OF 30.

6.45 SHOREDITCH OLY. 9.0
ERNIE LOTINGA
in
"CAPITAL LEVY."
A Dramatic Comedy Burlesque in Three Acts.
Written and Produced by Norman Lee.
Supported by—
ADOLPH LUCK,
JOHN GREAVES,
and
KATHLEEN BARBOR.

6.30 CROYDON EMPIRE 8.45
Albert de Courville Presents
The Successful Revue,
"THE RAINBOW,"
With—
GILLIE POTTER,
LOLA BAINE,
and
COMPANY OF WEST-END ARTISTS.

6.45 ISLINGTON EMPIRE 9.0
SAMSON
(The Strongest Man on Earth).
ERNIE MAYNE.
NAUGHTON & GOLD.
JOHNSON CLARK.
VICTORIA MONKS.
SID HOWARD.
LOUPE & VAN-DAMME.

6.45 POPLAR HIPPO. 9.0
SEYMOUR HICKS Presents
The Great Laughting Success,
"BROADWAY JONES,"
A Scream in Four Acts.
Written by George M. Cohan.
HARRY PIDDOCK as "BROADWAY."

6.45 WILLESDEN HIP. 9.0
Messrs. B. & H. Levy Present
"DANCING TIME."
Featuring—
ESTA STELLA,
WILFRED ESSEX,
THE FOUR WARDS,
JIMMIE JEWELL.

6.45 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mullord)
Present
"FOR SERVICES RENDERED."

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NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; G. M., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—The Drury Lane drama "Good Luck," packed full of incident, is proving a capital attraction. The feature of the performance is Mr. Arnold Richardson as the warm and good-hearted bookie; his geniality and comedy acting are the life of the play. Miss Claire Romaine makes a likeable "Squire" of the ultra racing type, and wins high favour. The villainous D'Arcy Bristowe is in the unflinching hands of Mr. Percy Rhodes, and Mr. Leslie Perrins plays the difficult part of the weak scion of a noble house.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—The 1924 edition of Ventom Swift's "High Heels and Stockings," written by William Vasey, introduces some well-known artists. Albert Darnley, jun., the light comedian, appears with no little success, and Willie Cave in broader comedy is interesting apart from his local connections. With Bob Selvidge the pair provide many amusing passages. Maggie McLean sings most agreeably, and the June Sisters supply some novelty dancing which deservedly wins applause. Maisie Lee as a soubrette, the Red Stocking Dancing Troupe, and Robert E. Bevans give welcome assistance in this varied and gay entertainment.

BORDESLEY PALACE.—P., Moss' Empires; L., Mr. and Mrs. F. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Redding.—Astley's Big Circus provides a novel attraction. La Royal, with her five ponies; the Brothers Durant, in an acrobatic performance; the Bale Cycling Troupe, who loop the loop; the Olgas performing geese; and Tishy, on a revolving table, are among the varied items which form a regular feast of circus work.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—"Phi-Pai" has lost none of its attractiveness. The operette renewed acquaintance here on Monday, and its popular numbers, delightful setting, and capital presentation met with warm approval. Mark Lupino makes a really funny Mercury, while Barry Lupino finds much scope for humour in his part. Both Babs Evelyn May (who succeeded June in the London production) and Phil Phillips as the leading ladies, put in some versatile and pleasing work, while Nellie Carlyle considerably strengthens the cast. Among others in the picture are Gertie Forbes, Maud Mack, and Mullaney Bros., with Charles Childerstone.

EMPIRE.—P., Moss Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Miss Hayes momentarily departs from his dramatic type of entertainment in giving some exceedingly amusing comments on current affairs. After a long absence he was warmly received. Harry Herbert sings his songs with an easy and irresistibly funny air. Ike and Will Scott furnish a military skit which keeps the audience convulsed. Paul Witt, May Stephens, and Garry Lynch give a really bright and well-arranged act, and King and Benson appeal in "This and That." Gicardo indulges in novelty juggling, and Newhouse and Merrill display some comedy cycling.

GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—"Anna Christie" is here, presented by an excellent company, headed by Miss Betty Fairfax and Messrs. Keith Kenneth and Wilson Coleman.

KING'S, LTD.—M. D.s, Messrs. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Hugh Macfarlane; Mus. D., Mr. Alex. Hoskins.—The Co-Optimists entered on their second week. Misses Phyllis Monkman, Mabel Green, Dora Bentley, Babs Valerie, Dave Burnaby, Melville Gideon, Gilbert Childs, Stanley Holloway, Austin Melford and Wolseley Charles all work together splendidly.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—"Vanities," one of Albert de Courville's super revues, is delighting Pavilion patrons this week. Syd Howard leads a talented company in his best style and he receives able assistance from Connie Browning, Syd Sydney, Elsie Mayfair, Marjorie Stevens, Phil Lester, Frank Adey, Joan Culver, Minnie Pine, Charles Hargreaves, and a special chorus.

METROPOLE, LTD.—G. M., Mr. John Walker; Mus. D., Mr. Frederick Rogers.—"Grumbles of 1924" is the title of a bright show of mirth, melody, and music, being presented at the Metropole. The excellent company includes Neil Nelson, George Clarkson, and the Great Five Rocks.

ALHAMBRA, LTD.—M.D.s, Sir Alfred Butt and Mr. R. H. Gillespie; Mus. D., Mr. Arthur E. Godfrey. — "Outward Bound," by Sutton Vane, is the attraction here this week and has proved a draw. Miss Nancy Price is in a leading part, and is well supported.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—"Scotch and Polly" is the attraction here. Tommy Lorne is leading funmaker, and is assisted by Jamieson Dodds, the famous baritone, Ian Lloyd Mackenzie, and others. Misses Betty Green, Moya Chance, and the Twelve Hudson Girls are most successful in their efforts to amuse; while the well-trained chorus deserve special mention.

COLISEUM.—M. D., Mr. R. H. Gillespie; M., Mr. L. Louis; Mus. D., Mr. Charles P. Fox.—Sessue Hayakawa is successfully appearing here, both on the screen and in the flesh, in William Archer's playlet, "The Samurai." The screen play is "The Temple of Dusk." The principal events are supported by the capable actress, Dora Winton, and by Marjorie Lloyd and Terence O'Brien.

OLYMPIA.—M., Mr. W. Scott-Buccleuch. The attraction here this week is the new style entertainment, "Goss.p and Grumbles," presented by a strong cast, which is headed by Mark Denison. Other prominent members on the bill include the Edina Troupe of dancers, Pattie St. Clair, Teddie Gibson, Agnes Thomson, Harry Niblock, Jessie Anderson, and Jimmie Robbins.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julian H. Wilson.—The Carl Rosa Opera Company came here on Monday evening for a fortnight's stay, their appearance being cordially greeted. Much interest is shown in the present visit by reason of the fact that the celebrated combination are to present the rarely performed "Fidelio" of Beethoven, and the first presentation locally of Isadore de Lara's "Three Musketeers." In the present week's programme are "Fidelio," "Tales of Hoffman," "Ajda," "Faust," "Madame Butterfly," "Carmen," and "Trovatore."

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert W. King; Mus. D., Mr. Sam Hague.—George Mozart comes with the new musical farce "Dare-Devil," a very amusing affair. The popular comedian holds the part of Bertram Bright, in which he is seen to advantage, causing endless laughter. His daughter, Miss Ann Mozart, plays Audrey Bollington-Todd in creditable manner, pleasing greatly with her talented vocalism. John Coast is capital as Gordon Bright, and earns applause for his well-sung songs. Among other worthy supporters are Henrietta Cavendish (Mrs. Bollington-Todd), Vera Gerald (Amelia Bright), Cecil Clayton (Alexander Wilson), Renee Lister and Kitty Lester (Baby and Molly Sorbo), Frank Adair (Major Shotter), and Edith Davis (Joyce).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—The dual bill "Bound East for Cardiff" (Eugene O'Neill) and "The Land of Promise" (Somerset Maugham's) is still being enjoyed by large audiences.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Here the Alhambra Co., Ltd., are presenting the new revue "22 Carat," which is a good all-round show and received with much satisfaction. In the strong cast are Stan Paskin, Varney and Butt, Emily Ashton, Leonard Barry, Leonard Ure, Arthur Cozens, Will Evans, and Jack Morris.

OLYMPIA.—P., Moss' Empires, Ltd.; M. and L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The film, "Comin' Thro' the Rye," is being shown here to delighted audiences. Preceding it is "A Picture of 1860," in which appear Alma Taylor and company. The entertainment is an altogether attractive one.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Here Reg. Harris is presenting the Ten Loonies, whose musical burlesque, "Liberty Hall," proves exceedingly funny. In the rest of the programme are Fred Hutchings, a smart game comedian; Alice Gill, Lancashire comedienne; Arthur James and lady in a clever Dutch acrobatic act; Wilkie and Victoria, with a wonderful swimming act; Benson Gray, a talented ventriloquist; and Vittoria, in a novel speciality turn.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D. Mr. Harry Walker.—Heading the bill is G. T. Pattman, who, accompanied by Minnie Rigby (soprano) and Vera Volatti ('cellist), provides a talented and refined musical entertainment. Tom E. Hughes proves as diverting as ever; Gilbert Payne, assisted by Charles Calvert, provides a diverting sketch. "The Photographer"; Bell Isobel has some neat song studies; W. C. Barnes keeps his audience in merry mood with his comic juggling; Richards and Milton amuse with "Dark Clouds"; and W.ll Collinson and Co. have a smart burlesque, "Enery the Brave."

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co. Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—The staging here of "The Green Goddess," the play by William Archer, is an event of more than usual interest to the elect among playgoers, as well as to a large public who like picturesque drama with an infusion of genuine thrills. The story of the aeroplane descent of the English trio in the domain of the fanatical Raja of Rukh is finely sustained, and the efforts of every member of the cast are of value. Mr. Frederick Victor as the Raja maintains a high reputation worthily, and excellent performances are given also by Mr. Arthur Barclay as Major Crespin and Miss Dorothy Rundell as Lucilia, his wife.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. T. C. Hickson.—Here we have a personal visit of the distinguished actress, Miss Ethel Irving, whom Mr. Harold V. Neilson presents in a revival of H. A. Jones's famous play, "Mrs. Dane's Defence," prior to its reappearance in London. Nothing can be added to a laudation of Miss Irving's thrilling success in the part by William Archer, which is incorporated with the bill; but while confirming its truth to the letter, one must not overlook the admirable acting of Mr. Henry Hallatt, and the contributory efforts of the remainder of a well-chosen cast.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Mr. Martin Henry provides attractive fare for patrons here in the musical comedy "The Talk of the Town." Chief rôles are in the hands of Walter Thomas, Cora Goffin, Gaby Joyce and Eddie Foy, and the entertainment is sparkling and well sustained.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt. — Mr. B. A. Meyer brings here a powerful attraction in "The Return of Sherlock Holmes," founded on the later stories by Sir A. Conan Doyle of the doings of the great detective. The play has a "crime" atmosphere, and a variety of characters well in keeping with it, all intelligently and convincingly depicted, while the story itself and the sleuth interest arouse and maintain unflagging attention. Mr. Eille Norwood is an ideal Holmes and an absorbing personality, and other familiar characters are Dr. Watson and Detective-Inspector Lestrade, impersonated by Mr. Arthur Vezin and Mr. Paul Gill respectively, while other notable parts are in the hands of Misses Winifred Griffiths, Daisy Cordell, Perla Gardner, and Lois du Cane, and Messrs. Lichfield Owen, Bryan G. Powley, Victor Evans, Frederick Maxwell, Herbert Mervyn, Guy Preston, Philip Easton, and J. S. Carre.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson.—"Our Liz," which has proved one of the biggest attractions seen in the city for a long time, remains here for a third and last week. Renee Reel and Jack Barty have scored a tremendous hit in this fine show.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. Patsy O'Callagan. — Fred Collins' Productions, Ltd., have here a vivacious revue of which the audience are invited to "Guess the Title" for a prize of £5. In other words, it has as yet no title. A strong cast includes McGregor and Hood, Kitty Evelyn, Pete Davis, and the Twelve Tartan Belles.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—Old playgoers and young are finding great pleasure here in the revival of "Conn, the Shaughraun," the Irish drama, of which the Broadhead Dramatic Company are giving an excellent rendering.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—The Broadhead Dramatic Company stage here the late Walter Howard's military play "Second to None." A vivid and stirring interpretation is given, with principal parts in the hands of Ray Jackson, George Walkley Victor Rae, Vane Tempest, Fred Granville, Cissie Cleveland, and Monica Holmes.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas H. Bayley.—Mr. Thos. F. Convery's funny revue "On the Dole" is well known here, but none the less popular and successful for its frequent visits. Albert Burdon remains the prime attraction of the cast.

RUSHOLME THEATRE.—M. D., Mr. Arthur W. Belt.—The new Manchester Repertory Company are giving here another week of Milne comedy, this time the delightful and intriguing story of "Belinda." A charming performance is achieved.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; A. M., Mr. N. H. Roscoe. — The Compton Comedy Company is appearing during the week in Compton Mackenzie's romantic play "The Passionate Elopement," "She Stoops to Conquer," "The Rivals," "School for Scandal," and "Davy Garrick," in all of which Miss Nell Compton plays a leading part, well supported by Messrs. Gerard A. Neville, Oswald Lingard, Robert Ashby, Peter Godfrey, Misses Ethel Arden, Marjorie Raeburn, and Elinor Blomfield.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; Mus. D., Mr. Frank Milner.—Arthur Gibbons and Dennis Eadie present the comedy "At Mrs. Beam's." A well-selected company includes Misses Marie Mansfield, Ethel Lodge, Hilda Moss, W. P. Sheen, Cecil Pearce, and Michael Livesay.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur R. Hollands; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—At the head of a good variety programme is the interesting novelty "Making Movies." Other turns are given by Gertie Gitana, in her latest successes; George French, character comedian; Geaiks and Geaiks, mimics and whistlers; Wood and Zola, in stunts, bumps and laughs, and Frank Benson, comedian.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—The bright and breezy revue "You'd Be Surprised" is a big attraction here. There is plenty of fun, charming dances, tuneful numbers, and laughable situations. The humour is fully sustained by Harry Dent, Billy Rego, and Leslie Barker, supported by Laurie Barclay, Charles Rolney, Ada Smarte, and the Alhambra Girls.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—Mr. E. M. McGuire is presenting the comedy revue "Wet and Dry." A good cast includes Jimmy James as principal comedian; Frank Pisani, Jack Ramsey, Evelyn Day, Lucie Musette, Six Roseverns, and a well-trained chorus.

At His Majesty's, ABERDEEN, Jack Morrison and Ouida MacDermott are starring in "The Barn Stormers," while at the Tivoli the all-Scotch revue "Cushy Jobs" is staged. At the Beach Pavilion Harry Gordon's Entertainers opened for the season on Saturday.

At the Hippodrome, ACCRINGTON, Messrs. King and Benson present the new revue "Sign On." The cast includes Messrs. Paul Thomson, Gordon Finlay, Bert Rex, Gerald Morrison, H. W. Larraman, Olga Phillips, Phyllis Deane, Iris White and the Mascotte Girls. At the Prince's, Conway Tearle, in "Black Oxen," is the attraction.

The Bath Operatic Society are giving performances of "H.M.S. Pinafore" and "Trial by Jury" at the Theatre Royal, BATH. At the Palace the futuristic comedy revue "The Queen of the Cabaret" is being given twice nightly. In lieu of the usual daily instrumental concerts at the Pump Room George Buchanan presents his concert party, "Mconfolk," while yesterday a special concert by the famous string band of the Royal Artillery, under the conductorship of Lieut. E. C. Stretton, M.V.O., was a strong attraction. In addition Bath has four first-class picture houses, all showing excellent and up-to-date films.

At the Grand Opera House, BELFAST, the attraction is the play "The Outsider," featuring Mr. Charles Kenyon. Miss Zona Vevey is starring at the Royal Hippodrome, and Mr. Max Erard is also appearing, supported by Mme. Haley's Twenty Wonderful Girls and a strong variety company.

At the Argyle Theatre, BIRKENHEAD, an attractive combination comprises Billy Leonard, the popular comedian; The Zanfrellas, in a smart juggling entertainment; Scott Argyll, the Three Ringlands, Eddie Morrell, Dean and Clifton, Jean Peter, Dan Polo, and Brown's Royal Bioscope. At the Hippodrome Dorothy Ward and Shaun Grenville are on a welcome return visit; and supporting turns also include Severn's Schaffer, Malvina, the Brooklyn Four, the Tiller Children, Fredrica's Dogs, and Josephine Reeve.

The attraction at the Theatre Royal, BLACKBURN, is Mr. Stanley Ravenscroft's company in "Brown Sugar." Fred A. Marston presents the revue, "Some Cocktails," at the Prince's Theatre, the cast including Mimi and Max, Frank Godding, Jack Desmond, and Kitty de Vine. At the Palace Theatre Miss Florrie Forde heads a capital bill, which includes Edward Victor, the original Griff, Billy Matchett, R. W. Wiley, Billy Stewart and Etta Ray, and the Jays.

At the BLACKPOOL Opera House "The Bat" is paying another visit. "Lilac Time" is at the Grand, with Frederick Blamey, Rose Hignell, Horace Mills, &c., in the leading parts. Lily Long is heading the programme at the Palace.

"The Silent House" is the attraction at the BOLTON Theatre Royal, with Miss Dorothy Wilmer, Mr. George Pickett, and Mr. Frank Tennant in the principal parts. At the Grand, Harry Day presents "Radios," George Clarke, Kitty Emson, Gerald Osborne, Frank Major, and Tiny Mite in outstanding rôles.

"The Early Girl" occupies the bill at BOSCOMBE HIPPODROME. In the cast are Winifred O'Connor, Richard Cooper, and Dorothy Lena.

The attraction at the Theatre Royal, BOURNEMOUTH, is "The Cabaret Girl."

At the Prince's Theatre, BRADFORD, Dee Cee Tours present "Lilies of the Field," with Miss Edna Best in the lead. The production as a whole and the supporting cast are excellent. At the Alhambra Lew Lake's "Splinters," with Hal Jones and Reg Stone, is being played; the Palace stage being occupied by the musical play, "Fifty-Fifty," with Messrs. Webb and Page, Lura and Rally, and Alec Hardisty in principal parts.

At the Spa Opera House, BRIDLINGTON, J. Roberts and Jack O'Shea present the musical comedy "The Quaker Girl." The cast includes Louis Wigley, Jack O'Shea, and Mona Isle.

At the Theatre Royal, BRIGHTON, we have "So This Is London," with Fred Kerr in his original part. At the Hippodrome is Mr. Fred Duprez with brilliant star company in the 1924 Manhattan Follies. The Lena Ashwell Players are at the West Pier in "The Devil's Disciple" and "The Dark Lady of the Sonnets." A new revue, "Tons of Fun," is being presented at the Palace Pier Theatre, featuring Messrs. Arthur Pond and Leonard Morris, and Miss Crossley. "Round the Town" is at the Grand Theatre.

At the Palace, BURNLEY, Chris. Sylvester and Irene O'Dare are starring in the revue "Scandals of 1924." Jack Gallagher's "Futurists" are at the Empire, the cast including Jack Gallagher, Philip Becker, Aggie Nolan, and Billy and Doris Harley. Freddie Frome's "Frolics" are in their third week at the Victoria.

At the New Theatre, CAMBRIDGE, "Our Betters," under the direction of Arthur Hardy (by arrangement with Anthony Prinsep). The cast includes Miss Ida Stratham, Miss Ruth Maitland, Miss Jane Grahame, Miss Ena Douglas, Arthur Aubrey, and Clifton Alderson.

At the New Theatre, CARDIFF, Miss Phyllis Dare appears in the musical comedy "The Street Singer." Miss Dare's rôle of Yvette is given in her most charming style. Mr. Arthur Pusey is prominent as Bonni; while others in the company are Miss Phoebe Hodgson, Mr. Hugh E. Wright, Miss Julie Hartley Milburn, Miss Dorothy Fane, and Mr. Henry Caine. Mr. Matheson Lang is making his only appearance in South Wales at the Playhouse, appearing in "The Bad Man" and "Carnival." In both plays he is accorded a great reception, being ably assisted by Miss Neil Carter, Miss Irene Rooke, Mr. Frederick G. Thurstans, Mr. Ernest Bodkin, and Miss Mona Wynne. A musical farcical comedy entitled "Love and Laughter" is presented at the Empire by Mr. Tom Arnold for Thea Productions. Jimmy Godden and Mamie Soutter are the chief artists, supported by Winifred Roma, Hampson Lawton, Vincent Lawson, Jack Latham, and Grace Russell. The piece has a full London chorus, and is full of comedy, melody, and sentiment.

At the Royalty Theatre, CHESTER, variety occupies the stage. Bert Terrell, Wilf. Burnand, The Westwoods, Val Vett, Gerrard and Leslie, Billy Morton and Hal Martin, and Bella Moody presents the original Kitchen Comedy Four.

At the Grand Theatre, DERBY, Mr. Hamilton Deane and repertoire company make their usual annual visit. The play on Monday evening was "Smith," which was cleverly rendered, Misses Dora Patrick and Nan Braunton and Mr. Stuart Lomath giving admirable support. Other plays to be presented during the week are "When We Were Twenty-one" and "Sherlock Holmes." At the Hippodrome the new Wild West revue, "The Hold Up," was produced.

At DEVONPORT Hippodrome Lew Lake presents "Whispers," featuring Archie Glen, Monte Golding, Fred Ernest, Louis Lyons, Jennie Gregson, Dora Raiemond, Mary Hamilton, Marcelle Wilson, and Una Worth.

This week, at the Theatre Royal, DEWSBURY, the Herbert Evelyn Repertoire Co. present the popular dramatic success "The Lion and the Mouse." At the Empire Fred D. Neilson's company present the revue "Unemployed." The company includes Billie Blackburn, Peggy Bayfield, Ivor Smith, Bruce King, Phil Kauffman, Three Dancing Dolls, &c., &c., and a capable chorus.

At the Grand Theatre, DONCASTER, Messrs. Berresford and Pearce, Ltd., present the musical revue "Snacks," the company including Sid Dooley, Stella Morris, Lawrence Sparkes, Len Ray, Hind Sisters, Wally Revel, Oliver Hardwick, The Three O'Leary Girls, and The Alexander Opera Singers.

At the Royal Hippodrome, DOVER, the Vas-Chas. Productions are presenting "The Sunbathers," a new musical comedy revue in five scenes. At the King's Hall (pictures) Theatre Therese Mills, soprano, is appearing.

At the DUDLEY Opera House G. E. Williams presents the comedy musical revue "Crisps."

At the King's Theatre, DUNDEE, Harry Day's revue "Crystals" is drawing big houses. Jimmie Leslie and Kitty Colyer are the leading entertainers, and they carry through their work with infectious vim. Other prominent performers are Adrian Burgon, Douglas Byng, May Marshall, Florence Williams, and the Royal Porth Octette. Fyfe and Fyfe present the Rothesay Entertainers at the Victoria Theatre prior to their Rothesay season. The principal comedian is that popular Scotch comedian Charlier Kemble, who is ably supported by May Milby, who is successful in several new numbers. Robert Machray, an excellent baritone; Fred Davies, a versatile ventriloquist; Julian Ross, in monologue skits; Helen Glen Campbell, soprano; Pauline Ross and Gracie Gordon, comediennes and dancers; Monty McVean, comedian; and Harry M'Millen, entertainer. Appearing at the Oxford are Alma Le Dare, chorus vocalist, and Bobbie the Tramp, entertainer. Montague and Partner are at the Princess's with an Australian scena, "Far Frae Hame," and at the Tivoli are the Two Starrs in a dancing act. The leading feature at La Scala is Norma Talmadge in "Ashes of Vengeance"; while at the Kinnaird is "Chu Chin Chow," songs being rendered by Miss Coates and Mr. Billy Davidson.

At the Devonshire Park Theatre, EASTBOURNE, Miss Hilda Stewart presents "The Three Wives." At the Pier Theatre the Cabaret Players, under the direction of Ernest Longstaffe. At the Hippodrome P. M. Turner's revue, "The Globe Trot."

This week's bill at the MATLOCK Cinema Theatre includes Mr. Wilfred Shine and co. in "A Pair of Spectacles" and "Caste."

At the Lyceum, EDINBURGH, the Edinburgh Opera Company is playing Donizetti's "The Daughter of the Regiment." Miss Margaret F. Stewart sings with marked expression in the title-rôle, and Miss Marion Richardson's impersonation of the Countess was very appealing. Mr. John Thorburn gives a capital study of the bluff old sergeant, Sulpice; Mr. William Tawse, as Tony, contributes an admirable performance; the Bruno of Mr. Arthur Nelson, the Corporal of Mr. H. M. Maitland, and the Babette of Miss E. Galloway are all meritorious. Mr. R. de La Haye is the musical director, and Mr. E. C. Hedmondt the producer. At the Royal, Mr. Harry Lees presents a new Scottish revue, "Kee Hoy!" Mr. George West is an excellent comedian, and Derry and Toms are very amusing. The supporting cast includes Miss Sylvia Watt, Miss Ivy Gordon, Miss Ami Mitchell, Miss Keila Dalzell, Mr. Alec Foster, Mr. Joe H. Duntson, and the Desmond Troupe of Dancers. The King's has a twice-nightly show with the Anglo-French revue, "French Follies." Included in the cast are Mr. Fred Miller, Mr. Tom Warden, Miss Rene Ralph, and the Twelve French Maids. At the Empire are Mr. Bransby Williams, Mr. Ernest Hastings, Wal Langtry, Miss June Stirling, Hinsle, the novelty comedian, Didama and Partner, and Vithal and Orive.

The musical comedy "The Gipsy Princess" is this week presented at the Hippodrome, GLOUCESTER, by Mr. Wm. J. Wilson's company, which includes Miss Desiree Ellinger, Miss Maudie Francis, Mr. Dernier Warren, Mr. R. Barrett Leonard, and Mr. Arnold Halstead.

At the Tower Theatre, GOOLE, Frank H. Fortescue's company are presenting "The Pet of the Ranch" and "The New Boy."

The attraction at the King's Theatre, GREENOCK, for the concluding week of the present season is "Spare Parts," presented by Mr. Randolph Sutton. The company includes Randolph Sutton, Stan Powell, Rita Astor, Ernie Rumball, the Natley Sisters, Arthur Austin, Billy Skyrme, Teddy Holton, Dorothy Brett, Belle Harrison, and Frank Leigh.

At the Theatre Royal, HALIFAX, a big attraction is provided by the visit of Dennis Nielson Terry and Mary Glynne in "The Honourable Mr. Tawnish." The Denville Stock Company are presenting "The Wandering Jewess" at the Grand Theatre. At the Palace the revue, "Zip," is being staged with Billy Caryll prominent in the cast.

Personal visit of Miss Annie Saker in her original part in "The Story of the Rosary," at the Gaiety Theatre, HASTINGS.

At the Theatre Royal, HEBBURN, Mr. J. Baker's company are paying a return visit. Their repertoire includes "His Wife's Good Name," on Monday and Tuesday; on Wednesday and Thursday "Should a Woman Forgive?"; and on Friday and Saturday "The Dumb Man of Manchester."

At the HUDDERSFIELD Royal M. Klit-Gaarde's musical show "Nine o'Clock," opened on Monday, with M. Klit-Gaarde, Zoe Corner, Leedham Stanley, Marie Royter, Hugh Rene, Wm. A. Scott, Bernard Knowles, E. Albert, and Gola Betti in the cast. Messrs. Smith and Milestone's musical revue, "Come In," is at the Hippodrome, and includes in the cast Jack Herbert, the Four Quaint Q's, Violet West, Lily Ash, Eli Hudson, Bert Linden, Jack Britten, Audrey Hill, and the Imperial Girls. At the Palace are Dick Henderson, comedian; Mr. Hymack, in "A Mannequin's Dream"; Kenna Bros., airmen; Le Monnier, Denise and Jan, melody; Hal Bryan, comedian; and the Birchalls, dancing.

Stanford and Allen's company, in the revue entitled "Some Hustle," is filling the Bill at E. H. Bostock's Hippodrome, IPSWICH, this week.

At the Theatre Royal, JARROW, the M. & C. Productions are presenting the revusical and novelty mélange "Court Cards." The cast includes Ian McLean and Betty Aliwell, Jack Chambers, Mona Harvey, Phil Leno, Kitty Lee, Fred Archer, Tom Colley, Fred Williams, Eva Sutherland, Four Mam'selles and Tommy.

At the KEIGHLEY Hippodrome Lionel Rute presents the farcical comedy, "Bluebeard's Eighth Wife." A powerful cast includes Denis Hogan, Basil Radford, and Isabel Brosnan.

At the Grand, LEEDS, Robert Courtneidge presents Henry Baynton and his company, including Florence Glossop-Harris, Dorothy Turner, Frank J. Randall, Campbell Fletcher, Oswald O. Roberts, and Lillian Temple. "The Merchant of Venice" was much appreciated on Monday evening. "The Bohemians" is to be presented for the first time in the city on Saturday. A personal visit of Miss Viola Compton, in a new farce, "Painting the Lily," by Harry Wall, is at the Royal. The revue, "Parish Relief," presented by Imperial Productions, Ltd., fills the bill at the Queen's. The variety programme at the Empire includes G. H. Elliott, in new songs; Chas. Austin, assisted by Blanche Maynard, Arthur West, and Gus Sharland, in "Parker's Burglary"; Sammy Shields, Scottish comedian; Clarkson Rose; Dolly Elsworthy, Two Bells, and Will Tyler. A variety bill, the first this year, at the Hippodrome, is notable for the inclusion of Versatile Three and Hilda Glyder; Ivor Vintor, of "Rockets" fame; Felovis, Nina Martin, Haigh and Escoe, and Jass and Jessie. At the Varieties Harriet and Charles Cardle and Walton Bros. and Webster top the bill, supported by Rejane and Betty, Campbell and Scott, Billy Riley, Barney Murphy, and Mary Forzard.

At the LEICESTER Royal Opera House is the "A" company of "The Co-Optimists," with Jessie Hitter, Amy Verity, Madge Gregory, Thelma Dane, Hay Plumb, Bernard Ansell, Brewster Meadows, Kevan Bernard, Bryce Wilson, and Neville Marzetti. Kenneth Morrison is the musical director. At the Theatre Royal is Mrs. Kimberley's company in a musical absurdity, "Peg's Night Out." The company includes Bobbie Harrold, Aeola and Viola, Rosie Marie, Dorothy Tyrrell, Nellie Addison, Leah Strickland, Billy Hazeldine, Rita Taylor, Frank Esmonde, Chas. Russell, Leslie Currie, and Harry Eglington. The Palace bill is headed by Dave Davis' Swanee Minstrels, in their novelty entertainment. The company includes Dave Davis, Norman Savage, Ted McAdam, George Jackson, Wally Dearden, Will Rooney, Harry Tebb, James Mahon, and Dan Hughes. Bert Errol, assisted by Ray Hartley and Reg. Fowler, present their "Modes and Melodies of 1924," and Charles Manny and Lilian Clay appear in a comedy novelty, "Flat Love." Other turns are Phil and Phlora; Dainty Doris; Iris Holden's "Fantoches," in "A Child's Dream," assisted by Daphne and Irene Holden and Tom Fox. George Sax presents a topical revue, "Hello! Wembley," in seven exhibits, at the Pavilion. The cast includes Ernie Leno, Bob Barlow, George Graham, Frank Preston, Doris Newman, Nell Leslie, Wee Toss, and Dot Daniels.

At the Hippodrome, MARGATE, the Margate Amateur Operatic Society are producing "A Country Girl."

At the Grand Opera House, MIDDLESBROUGH, is a short picture season. At the Empire the Maris & Stella Company present the musical comedy burlesque "Oh! I." The company includes the Brothers Hanaway, Roy Robb, Lawrie Hennessy, Ernie Maybury, Madge Waller and Lil Marjorie. Specialities are also given by the Margo's Eight Broadway Belles and the Eileen May Trio. At the Hippodrome are Como, the famous confusionist, and pictures. At the Scala Theatre "Anna Christie" is presented, with Blanche Sweet in the leading rôle.

At the Theatre Royal, NORTH SHIELDS, a variety company, headed by Mr. Harry Nelson, the popular comedian, is the attraction.

"The Way of an Eagle" is being presented at the Theatre Royal, NORWICH, by a company which includes F. W. Cavanagh, Frances Midgley and Jane Welsh. "A Week in a Night," a Maurice production, with Sam Mayo in the company, is at the Hippodrome. Miller and Canning and Bray and McSweeney are at the Regent. Philip Ritte's Entertainers are at the Spring Gardens. The Norwich Players are playing "Getting Married" at the Haddermarket.

At the Palace, OLDHAM, the Old-Time Stars appear, including Florrie Gallimore, Marcus Boyle, Ada Fawn, J. W. Hall, Lily Curran, T. W. Royal, Lottie Lennox, Cullen and Carthy and Phil Herman, Gladwin, Moran and the Palace pictures. The Grand Olympian Circus includes Mme. Dagmar, Mme. Sari, Mlle. Fleurazella and Partner, the Flying Winskill's, the Roman Riders, Ancaster, Freeman and Sari, Otago Bill and company, Carroll's, Tom Fossett, Darty and Partner, and Raffles and Delafons.

At the New Theatre, OXFORD, London Theatre Guild are presenting "Outward Bound." The cast includes Robert Grant, Charles Hodges, Frederick Keen, Alice Mansfield, Lucy Sibley, and Doreen Whitten. The Oxford Players are staging Ibsen's "The Lady from the Sea" at the Playhouse. The Play produced by J. B. Fagan.

At the Theatre, PAISLEY, the Oxford Productions present "Fun in a Cabaret." At the Rink Variety Palace the Harris Family, vocalists and instrumentalists; A. B. Walton, in Scotch character studies; and Tom Cable and Dot Carr, Scots duo.

At the Royal, PLYMOUTH, the Macdona Players are performing an excellent selection of Bernard Shaw's plays, including "Pygmalion," "Man and Superman," "Fanny's First Play," "The Doctor's Dilemma," and "You Never Can Tell." Mr. Reginald Berkeley's "French Leave" is presented at the Repertory, with Miss Mabel Edwardes as Mlle. Juliette, Mr. Arthur Young as her husband; Mr. Bernard Copping as Brig.-Gen. Root; and Mr. Harry Hamson as the Staff-Captain. Others in the cast are Messrs. Morden, E. Lockstone, Alfred Brandon, and Miss Margot Lister. The revue "All the Rage" is at the Grand, with Charles O'Neil as the leading comedian. At the Palace Alfred Zettlin and Paul Murray's new revue "The Dancing Barber," is the draw, with Uty Rowlands in the title-rôle, and Elsie Steadman as the principal comedian.

Miss Mary Odette, Mr. C. Aubrey Smith, Mr. Sam Livesey and company, in "The Man in the Wheel Chair," are at the Theatre Royal PORTSMOUTH. The variety bill at the King's, Southsea, includes the Weaver Brothers, Tom D. Newell and Co., Cruikshank, David Poole, and Van Dock. "For England, Home and Beauty" is the attraction at the Prince's. "When Knights Were Bold" is the attraction at the Royal County Theatre, READING. At the Palace Theatre a variety programme is being presented, the artists comprising The Zancigs, Jack Boot and Gaby Bolon, Shirley Whyte, Norman Carrol, Mihill Johnson Sisters, Bruce Macloud, and The Sam Lingfield Troupe.

At the Theatre Royal, ROCHDALE, the romantic play, "The Prince and the Beggar Maid," is being presented by the Langley Howard Players, and is meeting with an enthusiastic reception. The cast includes Henry Carter, Violet Howard, and Eve Martyn. At the Royal Hippodrome is the rev

ROBB WILTON

Creates a Remarkable Sensation in

AUSTRALIA

Following His Great Successes in AMERICA and CANADA.

BILLED BY MUSGROVE THEATRES, LTD., as

"The Funniest Comedian of All Time." "The Monarch of Smiles and Laughter."

"The Comedian of Originality and Genius." "England's Brilliant Comedian."

SATURDAY'S SENSATION !

"Many people wondered on Saturday night what all the noise was about coming from the Tivoli, but an explanation was forthcoming. It was the crowded house laughing at the World's New Comedian, ROBB WILTON, who had the audience in hysterics."

PRESS TRIBUTES.

ROBB WILTON'S ART.—Robb Wilton—back again at the Tivoli for a short season—has a manner and a method that, as is the case with all born comedians, art and Nature have combined to perfect. This is not to suggest that in real life Robb Wilton is something seedy out of Dickens, or that the role of frowsy, unwashed, underling, self-consciously fingering his features, is a natural one. For though makeup and mannerisms are exceptionally clever and original, they are not by a long way the best of Robb Wilton. His feeling for parody cuts much deeper. He ridicules gently, persuasively, but with an absolute precision that should leave the small government official or whoever is his meat no longer lamenting with Robert Burns, an inability to see himself through other eyes. Seen through Robb Wilton's, he must, even to himself, appear the most exquisitely comic thing that ever happened.—" Truth " (Sydney), 9th March, '24.

Vaudeville suffers far more than the Theatres in the hot weather, for with a twice daily programme it is only the limited few who care to sit indoors in the heat when they are free to go in the cool of the night. In spite of all this, Robb Wilton is proving one of the most successful comedians who has visited this country. His songs and his patter are all priceless in humour, and he has a way of putting his jokes over which suggests a thorough indifference as to whether the humour of them is appreciated or not. This is, of course, a big attraction after the many red-nosed comedians we have suffered, who persist in ramming their jokes home,and waiting five minutes for the laugh. Mr. Wilton is likely to prove one of the biggest financial draws ever imported to this country.—" Referee," 19th Dec., '23.

REAL HUMOUR AT THE TIVOLI.—Mr. Wilton stepped on to the stage on Saturday afternoon a quiet unobtrusive figure. A few bars of music, four lines of patter, and the entire house was in shrieks of laughter. . . . . He does not rely on clothes or make-up to get him his laughs. He is a born comedian, and he will be a big hit in this country.—" Sunday Times," 9th Dec., '23.

Yells of laughter greeted every sentence uttered by the gifted comedian at yesterday's matinee. It is not so much what Robb Wilton says as the way in which he says it. The audience is never bored, it screams with laughter, and with an apologetic murmur to the effect that it is all too absurd commences to scream again.

His victory is due to sheer merit, and he can in due time return to England boasting of an immediate and emphatic success in this country.—" Sunday Times," 30th Dec., '23.

Speaking or silent, Robb Wilton holds his audience enthralled. He plays on its feelings as a gifted musician on the keys of a piano. When he so desires it roars with laughter. When he has it ready to weep, by a comical twist potential tears are changed to smiles.—" The Guardian," 7th Jan., '24.

The audience screams itself hoarse at every sentence uttered by the gifted comedian.—" Daily Mail," 31st Dec., '23.

It is doubtful if a more popular comedian has ever faced Tivoli audiences.—" Daily Mail," 5th Jan., '24.

Not for many years has a comedian made such a hit as that of Robb Wilton at present appearing at the Tivoli.—" Sydney Press."

A droll and subtle humourist with a subdued manner, and a fine taste in effective pauses.—" The Bulletin."

Quiet natural humour.—" The Herald."

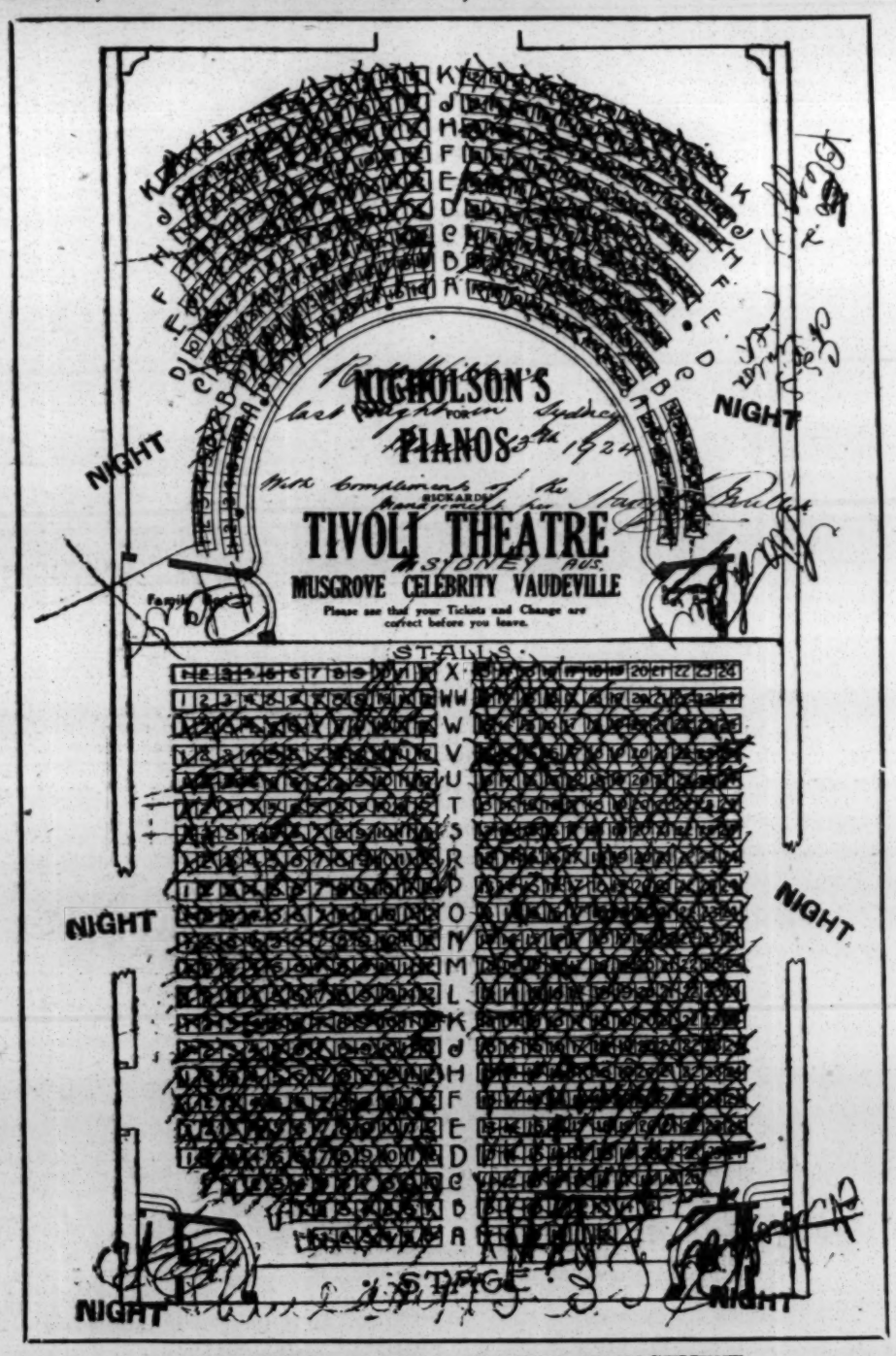
Most finished and natural of Artists.—" The Herald," 7th Jan., '24.

Robb is a sure fire laugh maker.—" Sun News Pictorial," 11th Feb., '24.

The comedy he has squeezed out of this character is remarkable, and hilarious situations are numerous —" Punch."

His humour is wholesome and natural.—" The Age," 25th Feb., '24.

Mr. Wilton is one of the best English comedians Sydney has seen for a long time.—" Daily Telegraph."



APPRECIATION SHOWN BY THE MANAGEMENT.

The above is a reproduction of the Box Office Plan which was presented to Robb Wilton on his last night in Sydney by the management of Musgrove Theatres, to whom he is indebted for their kindly thought.

The Plan bears the following inscription:

Robb Wilton's last night in Sydney, March 13th, 1924. With Compliments of the Management, per Harry P. Muller.

Upon his last night in Melbourne, Robb Wilton was presented with a Laurel Wreath, with the following tribute: " You deserve every leaf, Robb."—Musgrove Theatres, Ltd.

Robb was also the recipient of a large gold-mounted Boomerang, which was inscribed: " To one of England's best."—Musgrove Theatres, Ltd.

Hearty thanks to the large circle of friends in front and behind for wonderful array of presents to both Mr. and Mrs. Wilton.

Thanks also to members of Green Room Club, Tattersall's Club, and Victoria Club for Farewell Dinners.

A WONDERFUL LIFE-LONG MEMORY.

ARRIVED HOME ON SATURDAY LAST, MAY 3.

Next Week—EMPIRE, NOTTINGHAM. **May 19—ARGYLE, BIRKENHEAD.**

43, ELSHAM ROAD, KENSINGTON, W.14. 'Phone—PARK 4899.

NEXT WEEK'S CALLS.

MONDAY, MAY 12, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 2 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

JERSEY ALHAMBRA.—Yale and Hilda.

JERSEY OPERA HOUSE.—"Double or Quit."

SALISBURY PALACE.—"Maid of the Mountains."

STROUD PALACE.—"Merry-Go-Round" Film.

TROWBRIDGE PALACE. — "Headlights" Concert Party.

WEYMOUTH JUBILEE HALL.—"A Trip to Paris."

YEOVIL PALACE.—Marsh and Baillie Shakespearean Co.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Cable and Carr.

HAMILTON HIPPODROME (rehearsal, 1).—M. & C Productions present "Fun in a Cabaret."

IPSWICH HIPPODROME (rehearsal, 11.30).—Maurice Productions present "A Week in a Night."

IPSWICH LYCEUM THEATRE.—Company as booked.

NORWICH HIPPODROME (rehearsal, 2).—Osborne Productions presents "April Showers."

NORWICH THEATRE ROYAL.—Chas. Doran's Shakespearean Company.

PAISLEY RINK PALACE (rehearsal, 12).—Leeburn's Seven Stars, Malcolm and Jim.

PAISLEY THEATRE (rehearsal, 12).—Mackie Productions present "Only a Joke."

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Walton Bros. and Webster, Dave Bryant, Sandy Powell, Bandmaster Morris, Jack and Emily, Fred Curran, Kitchen Comedy Four, Three Equals.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Company as booked and picture entertainment.

ECCLES CROWN THEATRE. — The Broadhead Dramatic Co. present "The Trumpet Call."

LIVERPOOL PAVILION THEATRE.—Arthur Ferris, Boughton and Esden, Peakman and Zella, Sharratt and Lang, Scotch Kelly, Zona and Milroy, and company as booked.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

MANCHESTER HULME HIPPODROME.—Mr. Ted E. Cowley's "Lizzie" revue company.

MANCHESTER JUNCTION THEATRE. The Harris Family, company as booked, and picture entertainment.

MANCHESTER KING'S THEATRE.—The Broadhead Dramatic Co. present "Two Little Vagabonds."

MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Co. present "Two Little Drummer Boys."

MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "The Ever Open Door."

MANCHESTER QUEEN'S PARK HIPPO.—Mr. Cyril Baylis's "Served Hot" revue company.

MORECAMBE WINTER GARDENS.—Picture entertainment.

PRESTON PALACE THEATRE.—Picture entertainment.

PRESTON ROYAL HIPPODROME.—Miss Clara Coverdale's "10 to 1 On" revue company.

SALFORD ROYAL HIPPODROME.—Molly Gray, Four Lovick Jewels, and picture entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Chas. E. Clarkson's revue "Hello! Blackpool Carnival."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—George Lashwood, May Sherrard, David Poole, and company booked.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN TOUR.

(Rehearsals at all halls at 12.)

BLACKBURN.—Vera Rudd and Partner, Kenna Bros., Jack Lane, Hal Bryan, May Henderson, Phil and Phlora, Gladys Carleton.

BRADFORD. — Jack Cromo's "The Goods."

BURNLEY.—Max Erard's "The Menu."

CARLISLE.—Six Bros. Luck's "Forbidden Fruit."

HALIFAX.—Le Mounier, Dick Henderson Scott Sanders, Mr. Hymack, Jessie Danvers and Co. in "The Key."

HUDDERSFIELD. — Harry Slingsby's "Zip."

LEICESTER.—Company as booked.

SOUTHAMPTON. — T. Elder Hearn's "Rumours of 1924."

WARRINGTON. — Thos. F. Convery's "On the Dole."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Lew Lake presents "Splinters." Cast includes Hal Jones and Reg. Stone.

BIRMINGHAM GRAND (rehearsal, 1).—Harry Moore, Harry Lauder, Griffiths Brothers, Irene Ford, Ella Shields.

BRADFORD ALHAMBRA (rehearsal, 12.15).—D. L. Keith, by arrangement by Harry Day, presents "Visions." Cast includes Dick Evans and Elaine Rosslyn.

CARDIFF EMPIRE (rehearsal, 1).—Firth Shephard presents "The Honeymoon Girl." Cast includes George Carney and Barbara Babbington.

EDINBURGH EMPIRE (rehearsal, 12).—Syd. Moorhouse, The Jovers, Gertie Gitana, Charles Austin and Co., J. W. Rickaby, George D'Albert.

FINSBURY PARK EMPIRE (rehearsal, 1).—"Mr. Tower of London." Cast includes Gracie Fields and Archie Pitt.

GATESHEAD EMPIRE (rehearsal, 1).—"Oh, Dolly!"

GLASGOW ALHAMBRA (rehearsal, 11).—Dee Gee Tours Co., "What Every Woman Knows," featuring Peggy O'Neil (once nightly).

GLASGOW COLISEUM (rehearsal, 11).—"A Woman of Paris," featuring Edna Purviance (film).

GLASGOW EMPIRE (rehearsal, 11).—Walter Bentley presents "The Barnstormers." Cast includes Jack Morrison and Ouida Macdermott.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Harry Day presents "Radios." Cast includes George Clarke and Kitty Emson.

HULL PALACE (rehearsal, 1).—C. W. J., Ltd., presents "The Early Girl." Cast includes Dorothy Lena, Winifred O'Connor, and Richard Cooper.

LEEDS EMPIRE (rehearsal, 1).—Julian Wylie presents "Dancing Mad." Cast includes Mona Vivian and Jos. Alexandre.

LIVERPOOL OLYMPIA (rehearsal, 1).—Norman Telma, "Look Out," Fred Kitchen and Co., Pierce and Roslyn, Coram, Cruikshank, O'Gorman Brothers.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Good Luck."

NEWCASTLE EMPIRE (rehearsal, 1).—Harry Day presents "Crystals." Cast includes Kitty Colyer and Jimmie Leslie.

NEW CROSS EMPIRE (rehearsal, 1).—"Jocko" (the Performing Crow), Billy Bennett, Owen McGiveny, Dotson, Violet Trevenyon, Phil Rallis Duo, "The Wager," Kate Carney.

NEWPORT EMPIRE (rehearsal, 1).—Tom Arnold presents "Love and Laughter." Cast includes Jimmy Godden and Mamie Soutter.

NOTTINGHAM EMPIRE (rehearsal, 1).—Wood and Zola, Winifred Ward, Talbot O'Farrell, Robb Wilton, Hilda Glyder, Tom D. Newell, Ristori and Partner.

PRESTON EMPIRE (rehearsal, 11).—M. Klit-Gaarde presents "The Nine o'Clock Revue."

SALFORD PALACE THEATRE (rehearsal, 10.30).—W. Nokes' Grand Olympian Circus.

SHEFFIELD EMPIRE (rehearsal, 1).—Daisy Wood, Bransby Williams, Albert Whelan, Harry Herbert, Wal Langtry, the Two Bells, Mervan Sisters.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"On the Run."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"What a Night!"

STRATFORD EMPIRE (rehearsal, 1).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, Mona Magnet.

SUNDERLAND EMPIRE (rehearsal, 1).—"Scotch and Polly."

SWANSEA EMPIRE (rehearsal, 2).—"The Great Carmo."

VICTORIA PALACE (rehearsal, 11.30).—Two Rascals, Milton Hayes, "Our Palace Girls," Austin Rudd, The Bogannys, The Three Morellys, Daly Marr Trio, Ted Marcel.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Hello, Bill!"

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Going Some."

BRIGHTON HIPPODROME (rehearsal, 12).—Kharum, Harry Ford, Dolly Elsworthy, Little Tich, Cycling D'Ormondes, Haig and Escoe, Osborne and Perryer.

LEEDS HIPPODROME (rehearsal, 12).—"Fast and Furious."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Little Miss Puck."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Scandals."

PARIS ALHAMBRA THEATRE. — Period commencing May 2, 1924.—Two Dewars, Liane, Haydee's Marionettes, Three Bros. Huxter, Gamsakourdia and Demidoff, Valies, Jenny Golder, Nina Myral and Burnier, Bourguin, Hiawatha and Squaw, Andrea and Theo, Treki.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Scarlet Pimpernel."

SHEFFIELD HIPPODROME (rehearsal, 12).—"House Full."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—St. Juste and Higgins, Nellie Wigley, Lupino Lane, Three Swifts, Scott and Whaley, Nina Martin, Rose and Budd.

SOUTHEND HIPPODROME (rehearsal, 12).—"Royal Italian Circus."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Wake Up."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Dick Ray presents "Evening News."

ASTON HIPPODROME (rehearsal, 2).—"Pit Pat."

AYR PAVILION THEATRE (rehearsal, 1).—"French Follies."

BATH PALACE.—"Pops" revue.

BLOOMSBURY CINEMA.—Miss Rose Hardy.

BOURNEMOUTH WESTOVER. — Miss Oonah Mairs.

BURY THEATRE ROYAL (rehearsal, 12.30).—Wm. Holland presents the Real Ice Skating Act, Loch and Lomond, Wilf. Burnand, Carlos Menard, Gerrard and Leslie, John West, Dick and Eddie.

COVENTRY HIPPODROME (rehearsal, 1).—"Dancing Barber."

DERBY HIPPODROME.—"Whispers."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Hot Pot" revue.

EDMONTON EMPIRE (rehearsal, 12).—Lew Lake presents "Ku Klux Klan."

EXETER HIPPODROME.—Mr. David Poole, The Lombards, Miss Jane Croft, Kemble and Morton, Leon and Alys, Astor and Astoria.

GOLDERS GREEN HIPPODROME

(Continued at foot of next col.)

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FROM THE PROVINCES.

(Continued from page 14.)

TON Hippodrome, Miss Madge Allan and Mr. Harry Russell taking leading parts.

Harry Shogun presents an excellent vaudeville programme at the Alhambra Variety Theatre, STOURBRIDGE, this week, featuring Shogun and Ryder in "Shooting Through a Woman"; Astor and Astoria, in their juggling and dancing act; Jimmie Loft, comedian; Bobbie and Reeve, versatile entertainers; the Great Alexander, singing ventriloquist; and The Willenors, in their cycling comedy act, "Laughs and Falls."

Frank E. Franks produced his new revue "The Times" at the Empire Theatre, SUNDERLAND, on Monday. Mr. Franks, who appears in the production, is supported by a company of forty artists, including Cassie Walmer, Frank O'Brien, Jean Boyne, the Franconian Singers, and the Sixteen Shirley Girls. At the Theatre Royal there is the comedy revue "Dashes," produced by Jack Bastow and Clinton Carew. The cast includes Jack Bastow and Clinton Carew themselves and Cliff Dacre, Elsie Maynard, Frank Vant, Law Hedges, Alice Ventnor, the Three Pinks, and a powerful chorus. In addition to pictures a vaudeville scena is produced at the King's Theatre by Edward Williams; and at the Avenue Theatre varieties are contributed by Haywood and Hay, artistic entertainers, and Jack Clevoner, in a musical speciality.

At the Theatre Royal, TORQUAY, a novel attraction is presented this week by Messrs. Ralland and Cameron, who are responsible for a capital production of the farce, "The £100 Ghost." Miss Evelyn Dawnay appears as Mrs. Bittle, and Mr. John Humphreys, the well-known London comedian, is the leading man. Mr. Humphreys as the Batman also appears very successfully, with Mr. Bertie Ralland as the Officer, in the short sketch, "The Admirable Fleming." The Torquay Pavilion is occupied this week by the L. P. L. Productions Company in "Oh! Betsy," under the direction of Mr. George Lawrence. The cast includes Miss Doris Drewery in the name part, and Mr. Syd. H. Parsons as the Hon. Archie, whilst speciality dances are introduced by Monkman and Pickford.

At the Empire Theatre, WEST HARTLEPOOL, "Not So Dusty" is presented by Harry Korris. The cast includes Harry Korris, Jack Bennetts, Billy Devene, Harry Vardon, Nan Beaumont, Connie Emmerson, and the Dancing Daisies. The Mallane Stock Company are to be seen in "The Yellow Ticket" and "Her Atonement" at the Grand Theatre.

At the Theatre Royal, WHITEHAVEN, the M.M.P.K. Productions are presenting the revue "Come Along."

At the Theatre Royal, WINDSOR, Mr. Edgar Gray presents "The Plaything of an Hour." The principal rôle is excellently enacted by Miss Margaret English, and good support is given by Miss Edna Lester, Miss Mary Kinlock, Miss Hermoine Lester, Miss Ethel Whiteley, Mr. Freak Francis, Mr. Alan Ward, Mr. Harry Parker, and Mr. Conrad Clerke.

Jack Cromo is presenting the revue "The Goods" at the Theatre Royal, WORCESTER.

"Heads or Tails?" presented by Will Dalton, is at the Empire, YORK. The cast includes Mr. George Norton and Lynn Wright as principals, with an excellent supporting cast.

"PLUM BLOSSOM."

In "Plum Blossom," the revue by Cora Lingard, with special music by Jacques Sennoi, which Messrs. Cory, Elliott and Sennoi presented last week at the Tottenham Palace, it may be asserted that there are no dull moments. The plot is that a little girl, stolen from her English parents by a Chinaman, is traced to China and finally brought back to her native land, to the joy of all concerned.

The recommendations of the production include very many merry jokes, songs that please the ear and the fancy, and some excellent scenery, including views in Devonshire and glimpses of France and China.

Particular attention is paid in the production to dancing and ensembles. Pauline Gilmer fills the title-rôle, and is a really attractive Plum Blossom. Robert Ernest plays Sir Arthur Branson, a retired tea-planter, quite naturally. Eileen Connelly does well as his niece, Barbara Bronson. Fred Maguire as John Marsden, the planter's manager, sings well, as also does Harry Fox, who at one stage of the story represents a street singer. Much fun is caused by Lawrence Anarto as Jenkyns, a butler; Billie Rowlands as Starchie, a laundry proprietor; and Arthur Anarto as Seedy, a gardener. Others in the excellent cast are Harold Greaves, Dulcie Lawrence, June Ash, and George Butler, the latter giving an impressive representation of Ta Yang, a great one among the Chinese. The revue grips the interest from start to finish, and much of the music is distinctly pretty.

(Continued from preceding col.)

(rehearsal, 12).—Phyllis Neilson-Terry and Co.

GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "Up the River."

GT. YARMOUTH HIPPODROME. — "The Movie Star."

KEIGHLEY HIPPODROME (rehearsal, 12).—"There You Are, Then," revue.

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Joe Morrison presents "Jazzland."

LONDON, SHOREDITCH.—Miss Florrie Forde, Miss Jessica Black and Co., The Macnaughtens, Mr. James Hunter, The Two Bobs, Eddie and Cute, Hy. J. Hearty, Meade and Rennie, Les Zasmas.

POPLAR QUEEN'S (rehearsal, 4).—Ray Bros. present "The Fun Shop of 1924."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Dan Leno, jun., The Rosinas, and Pictures.

WIGAN HIPPODROME (rehearsal, 11, matinée at 2.45).—Jackson Owen and Co. in "Episodes."

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PLAY AND PAGEANT UNION.

The Salvation Army scene in "Major Barbara" is one of the most effective pieces of dramatic writing of modern times, and the Play and Pageant Union, after a somewhat dull rendering of the first act, began to realise the possibilities of the play when the second act was reached. With its richly contrasted collection of characters, it is, of course, much easier to play. Most of the parts in this scene were very well handled, and Mr. Philip Jewitt's Bill Walker, a well-observed and firmly handled characterisation, was probably the best performance in the production at Hampstead last week. Mr. John Garside's idea of Snobby Price was an amusing one, and this clever actor (who also produced the play) contributed a good deal to the success of the Shelter scene. Miss Ethel B. Culley did well as the fanatical Mrs. Baines at the end of this scene, which is the real crisis of the play, although the principal members of the company failed to rise to its emotional heights. Miss Elspeth Grant, a young actress with a beautiful speaking voice and a fair stage presence, who played Major Barbara, failed almost entirely here, whereas in the third act, which is on a much lower level emotionally, she acted as if she felt what she was saying. Mr. Gilbert Davis gave a good performance in the long and difficult part of Andrew Undershaft, and Mr. Paul Jewitt an intelligent reading of Cusins. Miss Dora Moore filled the part of Sarah completely, even though she had so little to say; Miss Dorothy Rolfe looked well and acted satisfactorily as the aristocratic Lady Britomart; Mr. Maurice Codner played most amusingly as Charles Lomax; and Mr. Ralph Lawrence was quite good as Stephen.

The last scene—the "Cannon Works" at Perivale St. Andrews—was delightfully set from a simple design by Mr. Frank Hart and Mr. Maurice Chesterton.

HOSPITAL MATINEE AT FINSBURY PARK.

Under the patronage of the Mayor of Islington, Councillor S. C. Harper, a matinée was, by kind permission of Moss Empires, Ltd., given at Finsbury Park Empire on Saturday, April 26, in aid of the Royal Northern Hospital, Holloway.

There was a fairly large audience present, including the Mayor and Mayoress, who occupied one of the stage boxes. The early part of the programme was carried out by clever child performers, the first to appear being pupils of Violet Secker, who gave a series of dance items, which concluded with a musical version of the story of "Red Riding Hood," in which the charming dancing of the young people evoked much appreciative applause. Adie Bryer (of Adeline Genee's and Anna Pavlova's companies) next presented a dance scena, entitled "The Enchanted Garden," in which appeared the children, Gladys Cooper as the girl, Grace Benwell as the lover, and Léoni Hendricks as a lily, while other flowers were represented by nine other little girls, the whole performance being given with strikingly good effect. Later Joan Panter, pupil of Italia Conti, and daughter of the secretary of the Royal Northern Hospital, delighted the audience with a couple of dances, and Connie Beavis, a particularly clever child entertainer, gave a song and dance, for which she was encored.

One of the most successful items in the programme was the comedy, "Bang Goes Saxpence," in which Mr. Andrew P. Wilson, supported by an excellent company, presents a very amusing sketch of Scotch character. Mr. Bransby Williams scored, as usual, in his dramatic impersonation of the Chinaman who revenges in such tragic fashion the perfidy of his wife and his false friend. Mr. G. E. Studdy gave a humorous talk on "Bonzo," illustrated by four sketches, which were afterwards sold by auction for the benefit of the hospital, on behalf of which both the Mayor and Mr. E. J. Macdermott, the manager of the hall, made from the stage earnest appeals for aid. The acrobatic performance by Les Stadium, songs by Joan de Ferrars, Coloratura soprano, and Gladys Liver, soprano, and songs and dances by the Misses Blake and Bonner, were other well-received contributions to an attractive programme.

"FLASHES OF 1924."

After a short provincial tour, Leo Fields and company appeared at the Theatre Royal, Stratford, last week in "Flashes of 1924." Leo Fields himself takes the part of Peter, who has caused to be introduced in a revusical musical comedy, many tit-bits from grand opera, and this allows of the sub-title "the Terrible Toreador." In this part Leo Fields has his chief opportunity in comedy, following closely upon his efforts in the capacity as a Sousa conductor. Miss Mira Yorke as a soprano gave some excellent renditions, a very popular item being a Swiss "yodel" song. Miss Susie Chase as the squire's daughter was charming, and submitted some winning items, "Oh, Gee! Oh, Gosh!" coming in for much applause. Mr. Harry Mills, the possessor of a good deep voice, doubled the part of the Squire and the Prince, and, with Miss Mira Yorke, submitted, among others, such excellent numbers as "Away." Mr. Oliver Conroy was very funny as a brigand and in other parts, and his song, "Blackpool Rock," was very popular. The Segman Troupe gave an unusual and clever turn.

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"FIVE O'CLOCK FOLLIES,"

At Princes Restaurant.

The "Five O'Clock Follies," the new form of entertainment introduced by Mr. Archibald de Bear, is a tea-time pierrot show, not to be confused with cabaret, of one hour's duration, in which time seven performers render seventeen lively numbers. Outstanding personalities are those of Miss Doris Patston, who, after the opening chorus, gave the show a flying start with an "Afternoon Tea" number, later singing "Alouetta" and "The Dancing Craze" with great charm; Mr. Bobbie Howes, who promptly convulsed his audience with "It's Your Fault," and convulsed them again with "Dear Old Brighton"; Mr. Ewart Scott, a very dry comedian, very funny in "From Leicester-square to Leicester"; and Mr. H. B. Hedley, talented and indispensable musician, who created a most helpful atmosphere at the piano, seeming through this medium to project his personality to the stage, from whence the contagion spread to the audience, who, in consequence, laughed all through. Mr. Hedley, incidentally, had an excellent number in "I'm Devoted to You," a sentiment which eventually found ample justification in the person of Miss Patston.

Other clever performers were Mr. Arthur H. Denton, Miss Vesta Sylva and Miss Bibi Delabere. The major part of the show, devised and written by Messrs William Pollock and Archibald de Bear, was supplied by Messrs. Reginald Edwards and H. B. Hedley, as to music, and additional numbers by Messrs. A. Emmett Adams and Ashley Sterne. Further numbers were contributed by Mr. Eric Barker, Mr. Stanley Holloway and Miss Norah Blaney. The scenery and costumes, very effective, were designed by Mr. Clifford Pember, and Mr. Edward Royce, junr., merits special praise for the staging and smooth running of the show.

CHELSEA'S REPERTORY COMPANY.

"The Two Roses" was put up for a fortnight's run at Chelsea's little Art Theatre, the late James Albery's delightful love story being excellently enacted. Mr. Norman Macdonald's Digby Grant was a capital study. The foibles of the immortal Digby were admirably depicted by the artist. A well-sustained performance came from Mr. Clayton Grey as Caleb Deecie, Mr. Dudley Arthur was admirably cast as Jack Wyatt, and Our Mr. Jenkins found a good representative in Mr. Martin Barton. Mr. Alex. Robbins (the excellent stage manager for the Chelsea Repertory Co.) put in exceeding good work as Mr. Furnival. Miss Madeleine Elliott made a success as Our Mrs. Jenkins; Miss Hilda Iliff and Miss Elsie Pain were ideal representatives of Lotty and Ida, and Miss Lillian Grant and Claire Dyer helped the ensemble as Mrs. Cupps and Mary. Remembering the limitations of the theatre, unqualified praise must be accorded the admirable way in which the play was staged.

A Prosperous Pantomime.

The pantomime at the Princess's, Glasgow, came to a conclusion on Saturday, April 26, after a run of 20 weeks, and all the principals were given ovations, and were the recipients of many presents. At the fall of the curtain, Harry McKelvie thanked the audience for their splendid support, and the artists and all concerned for their efforts in making the show such a successful one.

John F. Traynor.

At the Princess's Theatre, Glasgow, recently John F. Traynor concluded an engagement as Baron in the pantomime there, which ran for twenty weeks. Mr. Traynor has played pantomime there for the past three seasons, which makes thirteen months in one theatre, which must be something of a record. He is now in town negotiating for a new production.

Wyn Gladwyn.

Just back from his Irish engagements, Wyn Gladwyn, the voice controller, appeared at the London Coliseum last week, and was given a hearty reception for his entertaining and novel show on Monday. Asked to prolong his stay in Ireland, he was unable to do so owing to his engagements here, but will return there later.

"RUMOURS OF 1924,"

At the New Cross Empire.

Revue was the order of the day when we visited the New Cross Empire, that popular South London house, on Monday evening, when Mr. T. Elder Hearn "submitted" "Rumours of 1924," produced by Chas. H. Allen. All went with a swing and a go which ensure a successful run. There was hardly a dull moment, as one "rumour" followed another. At the rise of the curtain a safe is burgled to find a precious gem, which turns out to be Miss Lorna Ray. The song, "Everybody's Happy by the Seaside," is a taking number, and Gus Chevalier and Ernest Allen gave an "exhibition" of fancy swimming and high diving. There are also eight bathing girls, with a lady diver, and some marvellous tricks under water.

In the sixth "rumour" Edgar Driver endeavours to erect an aerial, assisted by Ernie Allen and Tony Forde, but as Gus Chevalier chips in, as his neighbour, it can't be said that he succeeds. There is a Russian act or two, very well staged, and Eva Barnes' Tiny Bairns showed us how the "Parade of the Wooden Soldiers" should be done. The selling in the Slave Market scene was excruciatingly funny, Harry Stafford selling his "goods" to the audience, and Gus Chevalier and Edgar Driver bidding against each other.

Where all were so good and worked hard it is hard to particularise. May Rigby's "Japanese Moon" is very pretty. Tony Forde sang "Pyjama Blues" very fetchingly.

New Alhambra, Devonport.

The New Alhambra at Devonport is a handsome building built on the site of the old Metropole, at a cost of over £40,000. There are three floors providing fauteuils, stalls, a grand and upper circle and a balcony. There is a three-colour lighting scheme, the decorations are artistic, the seats are upholstered in royal blue, and have gilt fittings, and the Rose du Barry carpets and lamp shades harmonise well with the blue and gold of the wall paper. The staircase is of mosaic stonework covered with moquette carpet. The dressing-rooms are up-to-date, and there is a rest-room for artists. Two of the latest film projectors have been installed, and a free picture entertainment is being given every evening at 6 p.m. to all first-house ticket holders. There is neither pit nor gallery, and in order to obviate queues every seat can be booked without extra charge. There are no early doors, and as no entertainment tax is being added to the prices of admission, a seat in the balcony can be booked for as little as sixpence.

The general manager is Mr. G. E. Prance, who is well known as the general manager successively of the Hippodrome, Devonport, and the Palace, Plymouth.

June Stirling.

At the Shepherd's Bush Empire recently June Stirling presented a new act, which met with immediate favour, and many dates have been booked as a result. Miss Stirling will be at the Empire, Edinburgh, this week, and next week at the Empire, Mile End.

G. S. Melvin.

News from the States tells of the success of G. S. Melvin, who opened on the Keith Circuit at Riverside, New York. G. S. says he is having a good time, and sends his regards to all friends this side.

NOTICE TO ARTISTES.
There are a few vacancies for our Front page Portrait spaces.
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ON THE ROAD.

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PLAYS

AFRIKANDER, THE.—May 5, W.G., New Brighton.
ANNA CHRISTIE.—May 5, R., Glasgow.
ATHOLL-DOUGLAS REP. PLAYERS.—May 5, Empire, Stranraer.
A WEEK-END.—May 5, P.O.W., Rugby; 12, Rep., Nottingham.
BAT, THE.—May 5, O.H., Blackpool; 12, Prince's, Manchester.
BATTLING BUTLER.—May 5, Chiswick; 12, Oxford.
BAULDY.—May 5, Hippo., Hamilton.
BAYNTON, HENRY.—May 5, Grand, Leeds; 12, Royal, Newcastle.
BEGGAR'S OPERA.—May 5, O.H., Torquay; 12, T.R., Exeter.
BELLE OF NEW YORK.—May 5, O.H., Cork; 12, O.H., Londonderry.
BENSON, SIR FRANK.—May 5, T.R., Nottingham; 12, Shakespeare, Liverpool.
BLUEBEARD'S EIGHTH WIFE (WHITE).—May 12, Palace, Hammersmith.
BLUEBEARD'S EIGHTH WIFE.—May 5, Hippo., Keighley.
BRINGING UP FATHER.—May 5, Grand, Croydon.
BROXEN ROSARY.—May 5, Collins's.
BROADWAY JONES.—May 5, Empire, Kilburn; 12, Hippo., Poplar.
BROWN SUGAR.—May 5, T.R., Blackburn; 12, T.R., Barnsley.
BUCKLEY, FRANK.—May 5, Hippo., Penarth.
CABARET GIRL, THE.—May 5, T.R., Bournemouth.
CAMPBELL, MRS. PATRICK.—May 5, Grand, Southampton; 12, P.G., Folkestone.
CARL ROSA OPERA.—May 5, Court, Liverpool.
CARNIVAL.—May 12, Torquay.
CARRINGTON (MURRAY) CO.—May 5, O.H., Southampton; 12, T.R., Portsmouth.
CAT AND CANARY.—May 5, Empire, Preston; 12, Court, Warrington.
CHARLEY'S AUNT.—May 5, Royal, Leamington; 12, New, Oxford.
COMPTON COMEDY CO.—May 5, Lyceum, Sheffield; 12, King's, Glasgow.
CONN, THE SHAUGHRAUN.—May 5, Osborne, Manchester.
COUSIN FROM NOWHERE.—May 5, T.R., Rochdale.
DANCERS, THE.—May 5, Royal, Newcastle.
DEANE (HAMILTON) CO.—May 5, Grand, Derby; 12, Grand, Derby.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay.
DEVIL'S DISCIPLE.—May 5, West Pier, Brighton.
DOBELL, W. L.—May 5, Town Hall, Cootehill.
DORAN, CHARLES.—May 5, Artillery, Woolwich; 12, T.R., Norwich.
D'OYLY CARTE OPERA CO.—May 5, P.O.W., Grimsby.
DUNSTAN, EDWD., SHAKESPEAREAN CO.)—T.R., St. Helens (season)
EARLY GIRL.—May 5, Hippo., Boscombe.
EDGE O' BEYOND.—May 5, Nuneaton.
FLAMING PASSION.—May 5, Court, Warrington.
FORBES-ROBERTSON, F.—May 5, Lyceum, Newport; 8, Grand, Swansea; 12, O.H., Harrogate.
GABRIELLE.—May 5, H.M., Walsall; 12, T.R., Nottingham.
GILL McLEAY, R.—May 5, O.H., Perth.
GIPSY PRINCESS.—May 5, Hippo., Gloucester.
GODWIN-HALLETT OPERA CO.—May 5, Royal, Bury St. Edmunds; 12, Hippo., Nuneaton.
GOOD LUCK.—May 5, T.R., Birmingham.
GREEN GODDESS, THE.—May 5, Prince's, Manchester; 12, Grand, Hull.
HINTON, ARTHUR.—May 5, Alhambra, Leith.
HONOURABLE MR. TAWNISH, THE.—May 5, Halifax; 12, Blackburn.
HORSFIELD, DAUNT, AND MITCHELSON REP. CO.—May 5, Aquarium, Great Yarmouth.
HOWARD-BAKER, J.—May 5, T.R., Hebburn.
IMPERIAL OPERA.—May 5, County, Shrewsbury.
IRENE.—May 5 Palace, Chelsea.
JEFFERSONS, THE.—May 5, Pavilion, Matlock; 12, W.G., New Brighton.
JOHN RAYMOND'S DAUGHTER.—May 5, Crown, Eccles.
LADY OF THE ROSE, THE.—May 5, Grand, Wolverhampton; 12, O.H., Southport.
LADY OF THE ROSE, THE.—May 5, Palace, Westcliff.
LAST WARNING.—May 5, Palace, East Ham.
LIE, THE.—May 5, Grand, Hull; 12, Borough, Stratford.
LIKES OF HER, THE.—May 5, King's, Hammersmith; 12, H.M., Walsall.
LILAC TIME.—May 5, Grand, Blackpool; 12, New, Cardiff.
LILIES OF THE FIELD, THE (DEE CEE).—May 5, Prince's, Bradford; 12, T.R., Leeds.
LITTLE BIT OF FLUFF.—May 5, Olympia, Dublin.
LOVE AND LAUGHTER.—May 5, Empire, Cardiff; 12, Empire, Newport.
LOVE MATCH.—May 5, Empire, Nottingham, 12, Alex., Stoke Newington.
MACDONA PLAYERS.—May 12, Birmingham.
MAN IN THE WHEEL-CHAIR.—May 5, T.R., Portsmouth; 12, T.R., Brighton.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—May 5, St. Julians, Guernsey.
MATHESON LANG.—May 5, Playhouse, Cardiff; 12, Prince's, Bristol.
MRS. DANE'S DEFENCE.—May 5, O.H., Manchester.
NEILSON-TERRY, PHYLLIS.—May 5, T.R., Hanley; 12, Golder's Green.
NEW SHAKESPEARE CO.—May 5 and 12, Memorial, Stratford-on-Avon.
NEW WIVES FOR OLD.—May 5, T.R., Aldershot; 12, O.H., Cheltenham.
NOVELLO (IVOR) CO.—May 5, Hippo., Lewisham; 12, Grand, Croydon.
OUR BETTERS.—May 5, New, Cambridge; 12, Empire, Preston.
OUTSIDER, THE.—May 5, O.H., Belfast; 12, Gaiety, Dublin.
OUTWARD BOUND.—May 5, New, Oxford; 12, Grand, Wolverhampton.
OVER THE HILL.—May 12, Queen's, Swindon.
PARTNERS AGAIN.—May 5, Aquarium, Great Yarmouth; 12, Marina, Lowestoft.
PHI-PHI.—May 5, Grand, Birmingham; 12, O.H., Blackpool.
PLUS FOURS.—May 5, T.R., King's Lynn; 12, New, Cambridge.
PRINCESS'S OWN.—May 5, Palace, Ramsgate.
PRISONER OF ZENDA.—May 5, O.H., Southport; 12, T.R., Portsmouth.
PRIVATE SECRETARY.—May 5, T.R., York; 12, T.R., Halifax.
PROOF.—May 5, Col., Ilkeston.
QUALITY STREET.—May 5, Londonderry; 12, Belfast.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REPERTORY CO.—May 5, New T., Crewe.
RETURN OF SHERLOCK HOLMES.—May 5, Palace, Manchester.
RICHARD, HOW COULD YOU?—May 5, Hippo., Southend.
ROMANCE.—May 5, Hippo., Darlington; 12, Court, Wigan.
ROTHESAY ENTERTAINERS.—Bandstand, Rothesay (season).
ROYAL DIVORCE.—May 5, Wimbledon.
SILENT HOUSE.—May 5, T.R., Bolton; 12, Pav., Glasgow.
SIMPLE SIMON'S BABY.—May 5, O.H., Scarborough.
SECOND TO NONE.—May 5, Hippo., Preston.
STOP FLIRTING.—May 5, Prince's, Bristol; 12, Lyceum, Sheffield.
STORY OF THE ROSARY.—May 5, Gaiety, Hastings.
SUNBATHERS.—May 5, Hippo., Dover.
SUNNY SOUTH.—May 5, Hippo., Great Yarmouth.
SUNSHINE SALLY.—May 5, H.M.T., Carlisle.
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THREE WIVES.—May 5, Devonshire P., Eastbourne.
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TWO LITTLE DRUMMER BOYS.—May 5, Met., Manchester.
TONS OF MONEY.—May 5, T.R., Exeter; 12, Tiverton and Taunton.
TONS OF MONEY (BLUE).—May 5, Richmond; 12, Brixton.
TONI.—May 5, P.O.W., Birmingham.
WAY OF AN EAGLE.—May 5, Royal, Norwich.
WEEK END.—May 5, P.O.W., Rugby; 12, Rep., Nottingham.
WHAT EVERY WOMAN KNOWS.—May 5, Golders Green; 12, Alhambra, Glasgow.
WHO'S BABY?—May 5, Grand, Luton.
WOMAN TO WOMAN.—May 5, Grand, Lancaster.
WOMAN WHO OBEYED.—May 5, Lyceum, Ipswich.

REVUES.

ALL IN FAVOUR.—May 5, Empire, Croydon.
ANNUAL ALBUM.—May 5, Empire, Gateshead.
ARE YOU BETTER?—May 5, Tivoli, New Brighton.
BARNSTORMERS.—May 5, H.M., Aberdeen.
BEAUTY QUEEN.—May 5, Hippo., Mexborough; 12, Varieties, Leeds.
BRAIN WAVES.—May 5, Hippo., Wigan; 12, Tivoli, New Brighton.
BRILLIANTS.—May 5, Bargoed; 12, Hippo., Seacombe.
BUBBLES.—May 5, Albert Hall, Stafford.
BUZZ ALONG.—May 5, Hippo., Seacombe.
CAPITAL LEVY.—May 5, Holborn Empire.
CASEY'S COURT.—May 5, O.H., Wakefield.
CRASH!—May 5, Hippo., Coventry.
CRISPS.—May 5, O.H., Dudley.
CRYSTALS.—May 5, King's, Dundee; 12, Newcastle.
DANCING TIME.—May 5, Palace, Hammersmith.
DASHES.—May 5, T.R., Sunderland; 12, T.R., Seaham Harbour.
DRAWING THE DOLE.—May 5, South London.
EPISODES.—May 5, Tivoli, Hull.
FAST AND FURIOUS.—May 5, Palace, Walthamstow; 12, Metropolitan.
FIFTY-FIFTY.—May 5, Palace, Bradford.
FLICKERS AND FLASHES.—May 5, O.H., Coventry.
FOOTBALL MATCH.—May 5, Derby.
FORBIDDEN FRUIT.—May 5, Met., Bootle; 12, Palace, Carlisle.
FRENCH FOLLIES.—May 5, King's, Edinburgh.
FUN IN A CABARET.—May 5, Paisley Theatre.
GINGER.—May 5, Hippo., Portsmouth; 12, Palace, Leicester.
GLOBE TROT.—May 5, Hippo., Eastbourne.
GOING SOME.—May 5, Palace, Southampton.
GOODS, THE.—May 5, T.R., Worcester.
GRUMBLES.—May 5, Met., Glasgow.
GUESS THE TITLE.—May 5, Hippo., Hulme; 12, Empire, Belfast.
HAVE A FLUTTER.—May 5, Royal, Crook.
HEADS OR TAILS?—May 5, Empire, York.
HELLO, BLACKPOOL.—May 5, Empire, W. Bromwich.
HELLO! WEMBLEY.—May 5, G., Walsall.
HOLD UP, THE.—May 5, Hippo., Derby.
HONEYMOON GIRL.—May 5, Empire, Stratford; 12, Empire, Cardiff.
HOT-POT.—May 5, Hippo., Rochdale.
HULLO! BUBBLES.—May 5, Royal, Aston.
IDEAS.—May 12, Southport.
IT'S QUITE ALL RIGHT.—May 5, Vic, Pudsey.
JAZZLAND.—May 5, Hippo., Warrington; 12, Empire, Kingston.
JIG SAW.—May 5, Barnsley.
JINKS.—May 5, New, Northampton.
KEE-HOY.—May 5, Royal, Edinburgh.
KLU-KLUX-KLAN.—May 5, Hippo., Poplar.
LAUGHTER, UNLIMITED.—May 5, Palace, Tottenham.
LITTLE MISS PUCK.—May 5, Empire, Newcastle; 12, Hippo., Liverpool.
LIZZIE.—May 5, Empire, Ashton-under-Lyne.
LOVE AND LAUGHTER.—May 5, Empire, Cardiff.
LOVE SCHOOL.—May 12, Grand, Plymouth.
MANHATTAN FOLLIES.—May 5, Hippo., Brighton; 12, Empire, Middlesbrough.
MARGUERITE.—May 5, Consett.
MENU, THE.—May 5, Hippo., Belfast; 12, Palace, Barnsley.
MIRRORS.—May 5, Kingston; 12, Chatham.
MR. TOWER OF LONDON.—May 5, Hackney; 12 Finsbury Park.
NINE O'CLOCK REVUE, THE.—May 5, T.R., Huddersfield; 12, Empire, Preston.
NOT SO DUSTY.—May 5, Empire, W. Hartlepool.
OH! DOLLY.—May 5, Queen's Park, Manchester.
O.K.—May 5, Burton-on-Trent.
ONLY A JOKE.—May 5, Olympia, Dublin; 12, O.H., Londonderry.
ON THE DOLE.—May 5, King's, Longsight; 12, Hippo., Warrington.
ON THE GO.—May 5, Palace, Bath.
ON THE RUN.—May 5, Empire, Penge.
OUR LIZ.—May 5, Hippo, Manchester; 12, Bristol.
PARISH RELIEF.—May 5, Queen's, Leeds.
PIT-PAT.—May 5, Hippo., Aldershot.
PLEDGES.—May 5, Hippo., Aston.
POPS.—May 5, Palace, Salford.
PUNCH.—May 5, Hippo., Willesden.
RADIOS.—May 5, Bolton; 12, Hanley.
RAINBOW, THE.—May 5, Grand, Clapham.
REAL STUFF.—May 5, Met., Glasgow; 12, Royal, Carlisle.
ROUND UP, THE.—May 5, Edmonton.
RUMOURS OF 1924.—May 12, Southampton.
SCANDALS OF 1924.—May 5, Hippo., Burnley; 12, Empire, Newcastle.
SCOTCH AND POLLY.—May 5, Empire, Glasgow.
SCRAPS.—May 5, Cinema, Blackford.
SEARCHLIGHTS.—May 5, Palace, Cinderford.
SEARCH ME.—May 5, Palace, Southampton.
SEEING LIFE.—May 5, Empire, Shepherd's Bush.
SHIP AHOY!—May 5, Thurso (3), Dingwall (3).
SIDE SHOW.—May 5, Hippo., Wolverhampton.
SOME HUSTLE.—May 5, Hippo, Ipswich.
SPARE PARTS.—May 5, King's, Greenock.
SPLINTERS.—May 5, Alhambra, Bradford.
SUNNY SOUTH.—May 5, Hippo., Great Yarmouth.
TIMES, THE.—May 5, Empire, Sunderland.
TOODLE-OODLE.—May 5, Royal, Scarborough.
TOPICAL TIMES.—May 5, Palace, Newcastle.
TOP SPEED.—May 5, Empress, Brixton; 12, South London.
TOUCH WOOD.—May 5, Empire, Mountain Ash
TRIP TO PARIS.—May 5, Stroud (3), Bridgwater (3).
UNEMPLOYED.—May 5, Olympia, Shoreditch.
UP THE RIVER.—May 5, Hippo., Chesterfield; 12, Granville.
VANITIES.—May 5, Pav., Glasgow.
VISIONS.—May 5, Empire, South Shields; 12, Bradford.
WEEK IN A NIGHT.—May 5, Hippo., Norwich.
WHIRLWIND.—May 5, Palace, Hull.
WILD OATS.—May 5, Hippo., Nottingham.
WINNERS.—May 5, Granville.
YOU'D BE SURPRISED.—May 5, Hippo., Sheffield.
22 CARAT.—May 5, Hippo., Liverpool.
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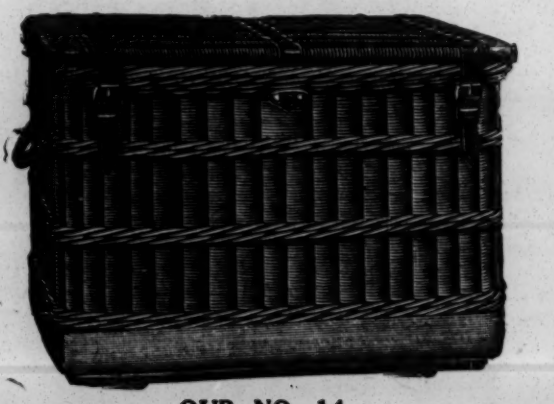
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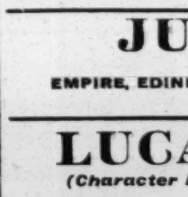

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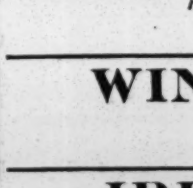

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Address all communications to the Managing Director.

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STOLL PICTURE THEATRE, KINGSWAY (London Opera House),
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Rehearsal at 12 noon for—
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SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Jack Stocks, Yetta, Fred Russell, Dainty Doris, Fyne and Hurley, Key and Keyworth, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
A. C. Astor, Mr. and Mrs. Gordon Wilde, Briant Bros., Kimberly and Page, Ernest Hastings, Ina Hill, Stylo and Sonny, Bioscope.
(Matinees, Monday and Tuesday.)

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Jack Hylton, Clarkson Rose, Burmese Jugglers, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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New Era Productions present
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BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Macdonald & Young present
"The Maid of the Mountains."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Company as booked.

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
E. W. Palfreyman presents
"Drawing the Dole."

CHELSEA PALACE.
Rehearsal at 12 noon for—
William J. Wilson presents
"The Gipsy Princess."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Westbourne Productions present
"Laughter (Un)Ltd."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Sidney Burns presents
"Crash."

METROPOLITAN THEATRE
Rehearsal at 12.15 for—
Stuart Laurance presents
"Wangles of 1924."

The above are communicated for information without prejudice.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Ben. Institution, about £56. Number of old artists residing there, 46 (ladies 11, men 35). Amount of weekly pensions, £58 6s. 3d. Number of pensioners, 92. Amount of loans, grants, fares, &c., £11 10s. 6d.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

WILL HURST.

Will Hurst is the popular leader of the band at the Palace Ballroom, Blackpool. Mr. Hurst, like Father O'Flynn, has got a wonderful way with him, and he certainly picks wonderful tunes for his patrons. His Easter programmes "breathed Feldmanism," and created unbounded enthusiasm.

FOOTLIGHT FLASHES.

ALERT.

There are some alert people on the staff of the "Sunday Express." We note that the paper has already got hold of the title of our next big novelty winner. Good news travels fast.

A TIP.

Keep your eye on our "Wembling" song. It is rapidly getting up into the very front rank. Vesta Sylva handles it in brilliant style at the Princes' Restaurant "Five o'clock Follies" show.

GOING STRONG.

Victor King, like a certain gentleman whose name is closely associated with a popular proprietary brand of mountain dew, is "still going strong." Victor's inspiration is found in "A Smile Will Go a Long, Long Way" and "I Ain't Going Back to Nowhere."

AN EXCELLENT RESOLUTION.

Bruce King, producer of a concert party due at Southport at Whitsun for eighteen weeks' resident business, will also play the principal comedy parts in the entertainment. "It is my desire," writes Mr. King, "to feature all Feldman numbers during the season."

Mr. King knows where to pick the plums!

CLEVER COMEDY.

We heard Zena Carol at Walham Green last week, and noted her clever work in "I Don't Like Being Tickled By a Fly." Additional Feldman numbers are due in Miss Carol's act shortly.

ARTISTIC.

In the "Nine o'Clock Revue" Zoe Corner scores a conspicuous success throughout. In that delightful number, "A Song of Persia," we have Miss Corner at her artistic best.

FELDMAN MEDLEY.

Tom Barry, for the Palatine Singers, an attractive turn, tells us that the company's Feldman medleys are conspicuous features of their act. This brilliant male-voice octette take great pains in putting over the right material in the right way. Hence their consistent success.

THE PROOF.

C. Victor Rosini is getting his "Jollifolks" C.P. programmes ready for resident season at Bridport. Mr. Rosini's 1923 season ran from Whitsun till the end of September, and he "found Feldman numbers immensely popular." Having proved the value of Feldmanism once, Mr. Rosini, wise man, sticks to that which he knows is good. The "Jollifolks" will, therefore, feature Feldmanism during 1924.

FELDMAN'S

NEW STORMER

MAYBE

SHE'LL WRITE ME

Featured with Enormous Success

BY

BAND PARTS READY.

GET IT NOW!

Miss MARIE BLANCHE

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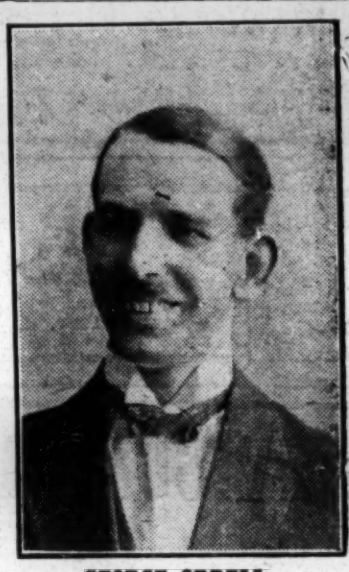

GEORGE ORRELL.

George Orrell, whom patrons of the Surrey Theatre, London, recognise as the right man in the right place, never disappoints his audiences. He is always right in front with the musical goods, hence his big success with the ubiquitous "Horsey" to-day. He tells us that he is continually asked for this great novelty number.

FOOTLIGHT FLASHES.

HYLTON ON "HORSEY."

Jack Hylton's famous band gives electric effect to "Horsey." Every bar is a winning-post on the Hylton track.

A SEVERE TEST.

At Newcastle Empire the other week, Denis O'Neil followed a sequence of eight songs, in different acts, with "It's Only a Step from Killarney to Heaven." This was something of a test, but Denis and his favourite song came through with flying colours.

ANOTHER WINNER.

Ella Retford has recently found a bunch of winners in the Feldman list. Another falls to be added this week, and thus Miss Retford is featuring "When the Birds Start Leaving," at the Piccadilly Hotel Cabaret this week. "Oh, Dear," and "Turned Up" are also in her programme.

TWO FAMOUS BANDS.

We are officially informed that those immensely popular bands, the Savoy Havana and the Savoy Orpheans, "are playing every evening at the Savoy Hotel" the following numbers:—

"Gigolette."
"In Love With Love."
"Horsey, Keep You Tail Up."
"Gone."
"Bebe."
"I'm Sitting Pretty."
"Passionetta," and
"Say It With a Ukulele."

The Savoy Bands choose with care and feature with distinction all their numbers.

REAL IRISH.

Daisy Dormer provides a touch of real Irish in her working of that new and clever comedy song, "If They're Irish, Bring 'em All In." Miss Dormer's wind-up dance is a happy idea, capably carried out.

AT THE CUP FINAL.

It took something to cheer the dripping crowd at Wembley Stadium during the long wait before the teams appeared to do battle for the English Cup. They *were* cheered, however, and the Band of His Majesty's Irish Guards and the Central Band of H.M. Royal Air Force deserve credit for their excellent selections which kept the wet waiters from feeling weary. The Guards put over "Stageland," "Gigolette," and "Bambolina," and the Air Force contributed "Little Nellie Kelly" selection and "Gigolette," all of which were highly appreciated.

HIS THIRD.

G. Bernard Gordon, in 1922, produced a successful concert party at Rhyl. In 1923 he operated in similar successful connection at Saltcoats. This year he is due at the Victoria Theatre, Dundee. Mr. Gordon relied on Feldmanism at Rhyl, ditto at Saltcoats, and he will rely on the same proved successful source of supply for his Dundee engagement.

Don't court failure, Feldmanise and marry success

London: Printed for the Proprietors of "The Era," Limited, 35, Wellington Street, Strand, W.C., by [illegible] 3-9, Dane-street, High Holborn. Wednesday, May 7, 1924.